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HANDBOOK

FOR

TRAVELLERS IN SICILY.

A

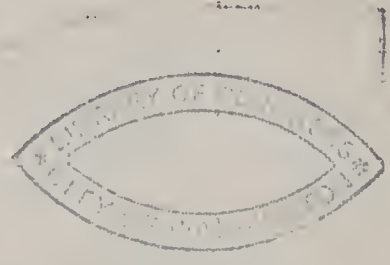
HANDBOOK FOR TRAVELLERS

IN

SICILY:

INCLUDING PALERMO, MESSINA, CATANIA, SYRACUSE, ETNA, AND THE RUINS OF THE GREEK TEMPLES.

WITH MAP AND PLANS.



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PREFACE.

This Handbook is the fruit of four visits to Sicily made in 1847, 1852, 1857, and 1863. It has been so long promised to the public that some apology is due for the delay that has occurred in its appearance. I must absolve the publisher from blame, and assume the entire responsibility, urging in explanation that avocations of a totally foreign character in one of the hottest and most insalubrious climates of the globe have left me neither time nor energy steadily to fulfil literary engagements. The work, though commenced many years since, has, in fact, been written almost entirely during occasional visits to Europe, and under disadvantages which those who have settled residences, and the command of time and books, never experience. It cannot fail, therefore, to betray errors and defects which claim the tourist's indulgence. The political revolution recently effected in Sicily has probably rendered a few of my notices now inapplicable, though I endeavoured to correct them, as far as possible, on my last visit to the island. I shall therefore be thankful for any corrections, additions, or criticisms with which those who make use of this guide-book may favour me, as the result of their personal observation, in order that more accuracy may be ensured in a future edition.

It is impossible to specify all the sources from which I have derived assistance in the writing of this work; but I must not omit to mention my obligations to Mr. Goodwin, H.M. Consul at Palermo, for the mass of valuable information on the condition of Sicily at various periods which he has kindly placed at my disposal, and of which I have often availed myself without special acknowledgment. I am also proud to own my obligations to the Right Hon. the Chancellor of the Exchequer for the use of the Journal he kept on his tour through the island in 1838, from which I have occasionally cited passages, indicated by the initials W. E. G., and have extracted an animated and faithful description of the ascent of Etna.

Geo. Dennis.

London, February, 1864.

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§ A. General Topography.

Sicily, the first island in the Mediterranean, rivalling Sardinia in size, and far surpassing it in importance and the place it has occupied in history, lies between lat. 36° 38′ and 38° 18° N., and between long. 12° 25′ and 15° 40′ E. It has the form of an irregular triangle. This peculiarity was early observed by the Greeks, and conferred on the island the name of "*Thrinacria*," as Homer has it, or of "*Trinacria*," as generally given by subsequent writers; converted into *Triquetra* by the Romans; the three angles or promontories—τρεῖς ἄκραι—being *Pelorus* to the N.E., now Capo Faro; *Pachynus* to the S.E., now Capo Passaro; and *Lilybæum* on the W., now Capo Boeo, near Marsala. The north side of the island is 215 m.; the east side, 145 m.; and the south side, 190 m. in length. The circumference, taking the sinuosities of the coast into account, is estimated at 624 m.; the area is about 10,556 square miles. Sicily lies to the S.W. of Italy, at the very toe of the boot, the promontory of Pelorus being little more than 2 m. from the mainland, separated by the channel which in ancient times was called *Fretum Siculum*, but is now known as the Straits of Messina. Cape Passaro is distant 56 m. from Malta; and Capo Boeo stretches out towards the African coast, being only 80 m. from Cape Bon, in the territory of Tunis.

Mountains.—The greater portion of Sicily is more or less mountainous. In the centre of the E. coast rises, in lonely grandeur, the great volcano of Etna, to the height of nearly 11,000 feet, towering far above all the other mountain chains, from which it is completely isolated. Its circumference at the base, as defined by its natural boundaries, the sea, the Simeto, and the Cantara, is at least 120 m. From Cape Faro a chain of mountains stretches along the coast, towards Etna; but at Taormina it turns off to the W., extending quite across the island, though much nearer to the northern than to the southern shore, and rising into an elevated group in the centre of its course. The range from the Faro to Taormina was of old called the *Neptunius Mons*, but is now known as the Peloric chain: it

attains, in Monte Dinnamare, the height of 3260 ft. That which crosses the island westward from Taormina, anciently the *Nebrodes*, now goes by the name of the Madonian Mountains. In the Pizzo di Palermo it reaches the altitude of 6328 ft. Toward the W. it breaks up into irregular and often detached masses; and on the coast shows a series of bold headlands, some of which, as Monte Pellegrino (1963 ft.) and Monte S. Giuliano (2184 ft.), are quite isolated. About the centre of the range a chain of lofty hills, broken by deep valleys and precipitous ravines, branches off to the S.E. through the heart of the island, sinking in the Val di Noto into table-lands, which gradually shelve down to the sea at Cape Passaro. From the Madonian range, the great watershed of the island, inferior chains diverge to the south, with a gradual sinking of the ground, so that while the northern and eastern coasts, where the mountains impend in abrupt headlands over the waves, present some of the most romantic and picturesque scenery in Europe, the western and southern, where the high ground meets the shore in long easy slopes, are comparatively monotonous and tame.

Plains.—There is little level ground in Sicily; but here and there on the coast, where the mountains recede from the sea, there are wide tracts of low, level land, generally of great fertility. The largest is the great Plain of Catania, the *Campi Leontini* of antiquity, fabled as the native place of wheat, and the spot where Ceres first taught man the practice of agriculture. The other plains are those of Palermo, fondly termed the Conca d'Oro, or Golden Shell, and of Castellamare, on the northern coast, and those of Licata and Terranova on the southern; the latter renowned of old as the *Campi Geloi.*

Rivers.—The rivers of Sicily are very numerous, but small and unnavigable. The principal are the Fiume Grande, on the north; the Simeto or Giarretta, the Cantara, and the Anapo, on the east; the Salso, the Platani, and the Belici, on the southern coast. There are, moreover, a multitude of small streams, which in the hot season are nearly or entirely dried up, but, after heavy rains, swell suddenly into furious impassable torrents. Insignificant as for the most part they are, the rivers of Sicily make a conspicuous figure in history. "Rivers have played in this island the same part as passes in Italy or Palestine. The Himera, the Crimisus, the Cacyparis, the Asinarus, have been to Sicily what Antrodoco and the Caudine Forks have been to the Italian Peninsula."—*Grant Duff.*

Lakes.—Sicily has few lakes. The largest, called the Biviere di Lentini, varies from 10 to 20 m. in circumference, according to the season. The Lago di Pergusa, in the heart of the island, is the renowned Lake of Enna, where Pluto is fabled to have seized the blooming Proserpine. The Lago de' Palici, in the S.E., is of volcanic formation, and presents such singular phenomena as to have been regarded with superstitious awe by the ancients. The other lakes are the Biviere di Terranova, the Lago Cantaro, near Capo Granitola, and small ones in the neighbourhood of Montallegro and Randazzo.

Harbours.—The harbours of Sicily are Palermo, on the N.; Trapani, on the W.; Messina, Agosta, and Syracuse, on the E. The long stretch of the southern coast is without a port. Thus, while the other sides of the island are not perilous for navigation, the southern, from its little elevation

and its exposure to the fierce gales from the west and south, is extremely dangerous in winter.

Forests.—Sicily is not a well-wooded country. The prejudice against small birds, which has denuded of trees the vast corn-plains of the Castilles, has produced the same effect in the corn-bearing districts of Sicily. Yet forests of fine trees here and there exist, chiefly in the wooded zone of Etna, where the "Chesnut of a Hundred Horses," and other vegetable giants, attest the marvellous luxuriance of growth to be attained in this soil and climate. In the mountains above Caronia, on the N. coast, is an extensive forest, covering a tract of 84 square miles. This, as well as the Bosco di Ficuzza, near Mezzojuso, is the property of the crown. Other wooded districts are to be found in the mountains of Corleone and Gibelmanna, and in the neighbourhood of Troina, Piazza, Biscari, and Noto.

§ B. Geology.

The earliest formation in Sicily is the Neptunian or Peloric range, which is composed of primary rocks, principally gneiss, mica-schist, and clay-slate, through which granite and grawacke have in parts protruded; the whole being overlaid by a compact grey fossiliferous limestone, which towards the S. of the range takes the form of marbles of great variety and beauty. Further N. the slate is quartzose, and contains metallic ores,—silver, copper, iron, lead, antimony.

Vast masses of secondary rocks compose the Madonian chain, the continuation of the Apennines, and the great backbone of the island, which runs parallel to the northern coast. From Capo Orlando to Cefalù these rocks consist of red sandstone, with beds of shale; thence to Palermo and Trapani of a compact limestone, probably corresponding with the magnesian limestone of England. At Palermo and Termini this limestone is whitish or blue, fetid, and of no great hardness: at Cefalù it contains organic bodies. At Monte S. Giuliano it is accompanied by beds of chert, yielding jaspers and agates.

At the base of these limestone mountains lies a recent calcareous breccia, filling up the valleys between the older rocks, and covering the coasts, though in parts rising into hills of some hundred feet in height. It is composed of fragments of quartz and limestone, with sand, and an abundance of shells. The distinction between this and the more compact and earlier limestone is clearly marked by the vegetation; the latter stony and sterile, bearing little more than a scanty pasturage, at the most nourishing only the hardy olive or cactus; the former, of exuberant fertility, yielding those abundant harvests of corn and fruit for which Sicily has in all ages been renowned.

The limestone on this N. coast in many places forms caverns, which are sometimes full of the fossil bones of extinct and existing animals. Such are the Grotta de' Giganti, at Santo Ciro, near Palermo; the Grotta Perciata, near Mondello; the Grotta Maccagnone, near Carini; and the Grotta S. Teodoro, near Acqua Dolce.

Tertiary strata also form the coast from Trapani to Cape Passaro, and compose, in fact, the greater part of the island, comprising nearly all the portion south of the Madonian range. As far as Capo Bianco they form a wide

stretch of low open country, having in parts the appearance of bays running into the more elevated lands of the Apennine formation. On this coast, particularly about Marsala, is a white calcareous breccia, containing numerous shells. A similar breccia, though more arenaceous in character, forms the coast between Selinus and Sciacca; and of it the temples on the former site were constructed. This breccia rests on a calcareous marl, devoid of shells, but replete with selenites. At Girgenti, the tertiary rocks, full of marine shells, repose on a white or blue clay, and form high plateaux, more than a thousand feet above the sea, sloping gently towards it, but sinking in abrupt precipices towards the land. These formations attain their greatest altitude at Castrogiovanni and Calascibetta, where the upper strata are composed of this breccia, resting on a white calcareous stratum without shells, alternating with beds of marl, and this reposes on the blue clay which constitutes the bulk of the subjacent rock. Three-fourths of the fossil shells in this breccia are similar to those actually existing on the Sicilian coast. The blue clay in parts supports beds of gypsum or selenite, which are among the most striking features of the geology of Sicily. This formation also contains beds of rock-salt, found in most abundance at Alimena, N.E. of Castrogiovanni. The springs that issue from this stratum are always more or less brackish, so as often to be refused by cattle.

It is in this central part of the southern coast, and among these beds of blue clay, that the sulphur, which forms the chief staple of Sicily, is found in great abundance. The sulphur district occupies about 2600 sq. m., or more than one-fourth of the surface of the island, and is a vast quadrilateral, of which the angles are Capo Bianco and Terranova on the S., and Lercara and S. Filippo Argirò on the N.

"In no part of Europe," says *Sir C. Lyell*, "are the newer pliocene formations seen to enter so largely into the structure of the earth's crust, or to rise to such heights above the level of the sea, as in Sicily. They cover nearly half the island; and near its centre, at Castrogiovanni, they reach an elevation of 3000 ft. They consist principally of two divisions, the upper calcareous, the lower argillaceous, both of which may be seen at Syracuse, Girgenti, and Castrogiovanni. The upper or calcareous member consists in some places of a yellowish-white stone, like the *calcaire grossier* of Paris; in others, of a rock nearly as compact as marble. Its aggregate thickness amounts sometimes to 700 or 800 ft. It usually occurs in regular horizontal beds, and is occasionally intersected by deep valleys, as those of Sortino and Pantalica, in which are numerous caverns. The Sicilian beds probably belong to about the same period as the Norwich Crag, although a geologist, accustomed to see nearly all the pleistocene formations in the N. of Europe occupying low grounds and very incoherent in texture, is naturally surprised to behold formations of the same age so solid and stony, of such thickness, and attaining so great an elevation above the level of the sea.

"The limestone passes downwards into a sandstone and conglomerate, below which is clay and blue marl, like that of the Subapennine hills, from which perfect shells and corals may be disengaged; the clay sometimes alternates with yellow sand."

In the Val di Noto the blue clay disappears, and the rocks are composed of fossiliferous limestone, repeatedly alternating with beds of volcanic matter. This curious district is thus described by *Lyell*:—

"South of the plain of Catania is a region in which the tertiary beds are intermixed with volcanic matter, which has been for the most part the product of submarine eruptions. It appears that while the clay, sand, and yellow limestone were in course of deposition at the bottom of the sea, volcanoes burst out beneath the waters, like that of Graham Island in 1831, and these explosions recurred again and again at distant intervals of time. Volcanic ashes and sand were showered down and spread by the waves and currents, so as to form strata of tuff, which are found intercalated between beds of limestone and clay, containing marine shells, the thickness of the whole mass exceeding 2000 ft. The fissures through which the lava rose may be seen in many places forming what are called *dikes*."

"The modern geological date of the rocks in this region leads to a singular and unexpected conclusion, namely, that the fauna and flora of a large part of Sicily are of higher antiquity than the country itself, having not only flourished before the lands were raised from the deep, but even before their materials were brought together beneath the waters. The larger part of the island has been converted from sea into land since the Mediterranean was peopled with nearly all the living species of testacea and zoophytes. We may therefore presume that, before this region emerged, the same land and river shells, and almost all the same animals and plants, were in existence, which now people Sicily."

The most modern formation in Sicily, yet the most striking feature in its geology, is the region of Etna. This mountain, though much less visited than Vesuvius, presents volcanic phenomena on a far grander scale, and of more varied character, and thus offers a more interesting field to the scientific inquirer. The Val del Bove, a vast and profound chasm on its E. flank, is of peculiar interest, as laying open a great portion of the mass of the volcano, and furnishing materials for arriving at a knowledge of the process of its elevation. It is described at p. 433. Etna, though out-topping all his fellows, like a giant, is the youngest mountain in Sicily, and, geologically, of very recent formation. "We can look back to the time when the marine strata, whereon the great mass of Etna rests, had no existence; and that time is extremely modern in the earth's history. This alone affords ground for anticipating that the eruptions of Etna will one day cease.

'Nec quæ sulfureis ardet fornacibus Ætna
Ignea semper erit, *neque enim fuit ignea semper.*'
OVID. *Met.*—

are the memorable words put into the mouth of Pythagoras by the Roman poet.

"The foundations of Etna were probably laid in the sea, and were in all likelihood contemporaneous with the basalts and other igneous products of the Cyclopean Isles and Aci Castello, which belong to the period of the fossil shells of Nizzeta and Cefali. When that fauna flourished, the area where Etna now rises was probably a bay of the sea, afterwards converted into land by the outpouring of lava and scoriæ, as well as by the slow and simultaneous upheaval of the whole territory. During that gradual rise the ancient river-plain of the Simeto, in which were imbedded the remains of the elephant and other quadrupeds, together with certain marine strata found near the mouth of that river, acquired their present compa-

ratively elevated position. The local eruptions of La Motta and Paternò took place about the same time, *i.e.* during or immediately after the deposition of the older alluvium, when also the leaf-bearing tuffs of Fasano were formed. In the course of the same long period of elevation, the cone of Trifoglietto, and probably the lower part of the cone of Mongibello, were built up. Still later, the cone last mentioned, becoming the sole centre of activity, overwhelmed the eastern cone, and finally underwent in itself various transformations, including the truncation of its summit, and the formation of the Val del Bove on its eastern flank. At length the phase of lateral eruptions, which is still in full vigour, closed this long succession of events,—changes which may have required thousands of centuries for their development."—*Lyell.*

§ C. Mineralogy.

Sulphur, gypsum, and rock-salt form the principal items in the mineral wealth of Sicily. Strontian is in many places associated with the sulphur. Bitumen abounds on certain sites in the centre of the island. Anthracite and petroleum are also met with. Alum is not wanting, though more abundant in the Lipari Islands than in Sicily. Porphyry, serpentine, and steatite are found; alabaster is quarried in some districts; and the marbles of the island, for variety and beauty, rival those of any country of Europe. Cornelian and lapis-lazuli are met with; agates and chalcedonies are abundant, the former of old giving their name to a stream on the S. coast; and of jaspers no less than 54 varieties are known. Amber is found at the mouth of the river Simeto. Silver, copper, lead, iron, and antimony exist in the Neptunian range. Medicinal springs, hot and cold, are numerous; and for ages reputed of great efficacy in paralytic and cutaneous disorders. Sulphureous springs are found at Termini, Sciacca, Segeste, Cefalà, Alì, and Mazzarino; and ferruginous, at Messina, Noto, Sclafani, Mazzara, and Santo Vito.

§ D. Climate.

Sicily enjoys one of the most delightful climates in Europe. In the hottest season the thermometer rarely rises above 90° or 92° Fahrenheit; and in the depth of winter seldom falls as low as 36°. The mean temperature of the year at Palermo or Messina is about 64°; though at Catania and on the southern coast it is as high as 68°. The mean height of the barometer, according to Admiral Smyth, is 29°·8. The annual amount of rain is about 26 in., while in England it is as much as 32 in. The number of days on which rain falls is about 64; in the British Isles it averages 156. In Palermo it is calculated that there are in the course of the year—of brilliant days, 49; of fair, 107; of cloudy, 49; of variable, 42; of dull, 78; of gloomy, 40.

During the summer months the sky is beautifully blue, clear, and serene, and the heat is almost as great, yet hardly so oppressive, as in the tropics; for it is tempered by the insular position, and by the sea-breeze, which springs up about 9 or 10 in the morning, and continues through the

hottest hours of the day. From May to September rain rarely falls; the landscape is parched, and vegetation languishes. A few showers occur about the autumnal equinox, but the heavy rains do not commence before November, when they descend often in torrents, sometimes accompanied by thunder-storms. The winds then become boisterous, the atmosphere dense, the dews heavy, and the temperature chilly. Yet though the mountains are often arrayed in a hoary pall, snow is very rare in the cities of the coast, and frost is quite unknown. In bad weather little comfort is to be found within doors. The stone or brick carpetless floors, the bare walls, the lofty coved ceilings, the draughty doors and windows, are ill calculated to keep out the cold and damp; and a brazier of charcoal in the centre of the room is a comfortless and unwholesome substitute for the snug fire-side of England. In the Trinacria at Palermo, alone in all Sicily, can the traveller enjoy the delights of a fireplace. The violent rains that deluge the island at this season are further productive of inconvenience to the tourist, by damaging the roads, and suddenly swelling the rivers and *fiumare*, or mountain-torrents, so as to render them unfordable, it may be, for days together. Wet weather, however, is seldom of long continuance. In the worst season there are intervals of bright sunshine; and the new year almost invariably brings with it sunny and warm weather, chequered with occasional cold and wet in February and March.

Winter, indeed, is but short-lived in Sicily. His breath may be chilly, but his grip is not hard, and it is difficult to recognise him by his attributes. Nature never loses her mantle of verdure. The golden-starred orange and the tall date in the valley or plain, the olive on the hill-slope, the glossy-leaved carob in the rocky glen, the cactus and aloe by the way-side, the oleander and tamarisk in the river-bed, the myrtle, laurel, cistus, arbutus on the mountain-side, the lentiscus and fan-palm on the wide moor, the cypress and stone-pine by the villa or convent, retain their foliage throughout the winter; while Flora never wholly deserts the gardens or the sunny slopes and meadows. There is a constant supply of fresh vegetables all the year round—green peas and cauliflowers in December and January; artichokes in February; beans and asparagus in March. Many of the productions of the tropics,—the banana, the bamboo, the sago, the Victoria Regia, here flourish in the open air; and the date-palm attains its full size, though it fails to bring its fruit to maturity.

"The most prevalent winds are from the north and west, which are dry and salubrious, producing with the clearest sky the most refreshing sensations. Those from the east round to southerly are heavy and loaded with an unwholesome mist, often accompanied with heavy rain, thunder, and lightning. At the time of the vernal equinox the force of the south-west wind is very sensibly felt along the shore from Trapani to Girgenti; but as the sun advances the winds blow more from the northward, with fresh gales at intervals, which rarely continue longer than 40 hours. The most annoying wind is the scirocco, or south-east, which, coming from the deserts of Africa, is moderated by its passage over the sea, so that on the east coast, where it first arrives, its effects are inconsiderable, but, acquiring additional heat in its progress over the land, it becomes a serious inconvenience as it advances. It generally continues 3 or 4 days, during which period wine cannot be fined, or meat effectually salted; oil-paint, laid on

while it continues, will seldom harden, but dough can be raised with half the usual quantity of leaven."—*Admiral Smyth.* This wind is more distressing at Palermo than elsewhere in the island ; an account of its effects is given at p. 10. Notices of the climate of the principal cities will be found in the course of the work.

§ E. Political Divisions.

Sicily, from Norman, and probably from Saracenic times, has been divided into three Valli, or provinces,—the Val di Mazzara, the Val di Noto, and the Val Demone. The first included all that portion of the island W. of the Fiume Grande, or Himera Septentrionalis, and of the F. Salso, or Himera Meridionalis. The Val di Noto comprised the S.E. portion of the island, up to the Simeto; the Val Demone, Etna, and the monntainous country to the N. This division continued till 1818, when the island was divided into 7 provinces, viz. of Palermo, Messina, Catania, Noto, Caltanisetta, Girgenti, and Trapani. Each province is subdivided into 3 or 4 districts, 24 in all ; and each district into numerous *comuni*, or townships. The province is governed by an *intendente*, or, as he is called since the annexation of the island to Italy, a prefect; the district by a *sotto-intendente*, or sub-prefect ; and the comune by a *síndaco*, or mayor. "The *intendente* presides over every department of the provincial administration, and regulates certain branches of the military force. The publication of the laws and decrees, the inspection of public works, and the superintendence of local authorities, are but a few of the many duties assigned to this functionary. The sub-prefect is to the district, and the syndic to the commune, what the intendente is to the province. The intendente is the head of a council of intendency, and of a provincial council; the sub-intendente is the head of a district council; and the syndic that of a decurionate. The *council of intendency*, which regulates all affairs and decides all suits concerning the province, consists of from 3 to 5 members, appointed by the King. The *provincial council*, which examines the accounts of the province, and frames the provincial budget, is composed of from 15 to 20 landholders, who meet once a-year, and sit for 20 days. The *district council*, authorised to lay proposals on behalf of the district before the provincial council, meets once a-year, and sits for 15 days. The *decurionate* assembles once a month to discuss the affairs of the commune. The civil administration is so constituted that a chain of correspondence is kept up between the syndic of every commune and the minister of the interior, through the intendente and sub-intendente."—*Goodwin.* It should be added that the members of all three councils are appointed by the King, or by the intendente.

§ F. Population.

The population of Sicily has more than doubled itself since the accession of the Spanish Bourbons in 1734. In that year it amounted to about 1,000,000. At the close of the century, when Ferdinand I. took refuge from the French in his insular dominions, it reached 1,660,267 souls. By 1832 it had increased to 1,936,033. The census of 1845 showed it to be 2,051,399 ;

that of 1853, to have reached 2,231,020; and the last census, taken on the 1st January, 1862, proved the population to amount to 2,391,802 souls, which is at the rate of 226 inhabitants to the square mile.

The following Table shows the distribution of the population among the several provinces and districts:—

Provinces or Prefectures.	Districts or Sub-prefectures.	Population.	Area in Square Miles.
Caltanisetta ..	Caltanisetta .. .. .. 90,135 Piazza .. .. 83,804 Terranova 49,239	223,178	1,192
Catania	Aci Reale .. .. .. 104,937 Catania .. .. .. 174,788 Caltagirone .. .. .. 90,278 Nicosia 80,457	450,460	1,765
Girgenti	Bivona .. .. 53,219 Girgenti .. .. .. 160,824 Sciacca 49,837	263,880	1,377
Messina	Castroreale .. .. .. 83,008 Messina .. .. 186,788 Mistretta .. .. .. 45,290 Patti 79,675	394,761	1,390
Noto	Modica .. .. 126,043 Noto .. .. 56,811 Siracusa 76,759	259,613	1,484
Palermo	Cefalù .. .. 76,734 Corleone .. .. .. 56,611 Palermo .. .. .. 338,479 Termini 113,105	584,929	1,988
Trapani	Alcamo .. .. 56,571 Mazara .. .. 66,463 Trapani 91,947	214,981	1,360
	Total Population	2,391,802	10,556

The population assigned to the several towns in the course of this work is that given by the census of 1st January, 1862.

§ G. Agriculture.

Sicily, in ancient times the granary of Rome—"horreum Romanorum"—"cella panaria reipublicæ"—still yields an abundance of grain. Of the 6,000,000 acres which the island is calculated to contain it has

been ascertained that no less than 3,500,000 are cultivated in corn. About 1,500,000 acres are devoted to pasture; 680,000 to vineyards, olive-grounds, orchards, gardens, and various other sorts of culture; 170,000 acres are in forest, and an equal area lies waste, or is covered with habitations. The net rental of the entire surface is estimated at 2,750,000*l.*; and this total is divisible among the crown, the townships, the church, and the public, in the millesimal ratios of $2\frac{1}{2}$, $12\frac{3}{4}$, $75\frac{3}{4}$, and 909 respectively.

"The agricultural population consists of three great classes; the *Borgesi*, or yeomanry; the *Inquilini*, or small farmers; and the *Contadini*, or peasantry. In popular use, however, the rustics are divided into 'Hats,' or Borgesi, and 'Caps,' or Villani.

"The higher *Borgesi* are either small proprietors, or middle-men between the landlords and the tenants; the lower Borgesi are quit-renters or co-partners. The small proprietor ploughs and sows his own land; the middle-man farms the property of others upon leases of 3 to 9 years; keeping the greater part in his own hands, he lets out the rest to under-tenants, who pay their rent in kind. The quit-renters are holders of small properties on renewable leases. The copartners are farmers of small estates in partnership with the landlords. In tillage, the landlord ploughs the field twice or thrice, furnishes the seed-corn, and makes advances of wheat for food. The farmer sows the seed, gathers the crop, and delivers the corn to the landlord, who keeps about two-thirds for himself, and gives the rest to the husbandman. In olive-grounds, vineyards, and orangeries, the tillage and pruning fall entirely on the copartner, who receives about two-fifths of the crop, and gives the rest to the landlord.

"The *Inquilini* are skilled labourers; owners of a few yoke of oxen or two or three mules, who till the ground in partnership with the middle-men.

"The *Contadini* are of three kinds—yearly servants, monthly servants, and day-labourers."—*John Goodwin*. Of the yearly servants, the higher sort receive from 20*l.* to 30*l.* a-year, without provisions; the lower class from 3*l.* to 6*l.* a-year, besides food. The monthly servants receive somewhat lower wages; and the day-labourers earn 3 or 4 tarì at ordinary times, and 6 tarì during the harvest.

As there are few farmhouses in Sicily, the labourers live in villages, to which they return at sunset, sometimes walking 6 or 8 miles to their work. When their work is too far off, they leave home for the week, sleeping in straw huts, or in some tomb or cavern. "In the southern and eastern parts of the island, beans and wheat are sown alternately. First, beans planted in November, in land twice ploughed in October, are got in in the following May; then wheat is sown in November, to be reaped in the June and July following. In the interior, and on the northern and southern coasts, beans and wheat are followed by a year of fallow; so that a white crop or a green crop is got in only once in three years."—*Goodwin*.

"One finds the precepts of Virgil in some respects observed in Sicilian agriculture, contrary to modern, at least to our northern practice. For example, Virgil promises an abundant harvest to the man—

> 'Qui proscisso quæ suscitat æquore terga
> Rursus in obliquum verso perrumpit aratro.'
>
> *Georg.* i. 97.

The land gets here, after the first ploughing, a ploughing at right angles, and another obliquely. Again, Virgil says—

> 'Quid dicam, *jacto qui semine* comminus arva
> Insequitur, cumulosque ruit male pinguis arenæ.'
>
> *Georg.* i. 104.

So we have seen immediately after the operation of sowing, along with the third ploughing, a labourer with a mattock breaking down the clods. Further, in some respects Virgil's advice, if followed, would improve the aspect of Sicilian culture—

> "Deinde satis fluvium inducit rivosque sonantes"—*Georg.* i. 106—

—were the water saved and used."—*W. E. G.*

Nothing can be ruder than the instruments used by the Sicilian husbandman. The plough seems not to have been improved since the days of Triptolemus. It is composed of 2 pieces of wood; the share, or *aratrum*, and the pole, or *temo*, which projects 10 or 11 feet. To these are added the iron-point, or *vomer*, the wooden pin which fastens the pole to the share, and a nut to secure the pin. This is in fact the primitive plough of the Greeks—the πηκτὸν ἄροτρον of Homer and Hesiod. No earth-boards, or *aures*, to turn back the clods; no coulter, to open a passage to the share. It is a much ruder instrument than the plough of Virgil's time; and it does not furrow the soil deeper than the snout of a pig. The other instruments used are the *zappa*, a heavy short-handled hoe, which serves also the purpose of a pickaxe, and is perhaps the *sarculum* of the Romans; the *pala*, or shield-shaped shovel; the *vanga*, or long-handled spade, which answers to the *pala* of the ancients, though this is rather a Calabrian than a Sicilian implement; the *falce*, or sickle; the bill-hook; and the fork.

Grain is grown chiefly in the plains of Catania, Terranova, and Licata, and on the mountain slopes or in the bare valleys of the interior; little comparatively on the northern and eastern coasts. A good crop may be reckoned at more than 2,000,000 quarters of wheat, and at 1,000,000 qrs. of barley. The *wheat* is almost wholly of the bearded kind, too hard to be ground by English millstones. Nine-tenths of the wheat are consumed in the island, the rest exported. The usual yield is from 10 to 15 for one, but in extraordinary years the return may reach 28 for one. It is sown in October and November, and reaped in June and July. The *barley* serves chiefly for horses and cattle. Large quantities are also grown for green provender, being cut in March and April. *Oats* are never given to cattle in grain, but in the shape of hay, which is cut in April and May. *Rice*, though it flourishes well in the low grounds, is grown only to a small extent, not sufficient for home consumption, and principally on the banks of the Verdura, near Ribera, and in the great plain of Catania. It produces about 6 cwt. per acre.

Wine.—About 360,000 acres of land are devoted to the cultivation of the vine. The most esteemed and best known wines are those of Marsala; but excellent wines are also produced on the eastern coast, especially at Syracuse and on the slopes of Etna. Good wines are also made in the territory of Alcamo and in the vale of Castellamare, at Bagherìa and Milazzo on the northern shores, and at Castelvetrano and Vittoria on the

southern coast. The vine flourishes indeed in every part of the island, and it is chiefly the difficulty of transport that confines its cultivation in great measure to the coasts. There are 19 different varieties of grapes, black and white. The black grape is generally used for the press, the white for the table. The wine that is most exported, that of Marsala, is white, yet often made from a mixture of red and white fruit. The annual production varies from 60,000 to 80,000 pipes of strong wine, of which from 30,000 to 50,000 pipes are exported, principally to England, France, and the United States; a small portion finding its way to Malta and Italy. On the coasts the vintage generally commences in the last week of September; in the mountains, or in the interior, it is a week or two later.

Oil.—The cultivation of the olive is of very ancient date in Sicily, and forms one of the principal sources of the wealth of the island. This tree covers about 125,000 acres of land, exclusive of those districts where it is grown over corn. The annual crop is estimated at 15,000 tons, of which two-thirds are consumed in the island, and one-third exported, chiefly to France. The species cultivated is the *olia latifolia*, the same grown generally in Central and Southern Italy, which attains a larger size and is more productive than the narrow-leaved species of Tuscany and the south of France; but its oil is less delicate in flavour, and better adapted to manufacturing purposes than to the table. This inferiority, however, is by many ascribed to the process of preparation; and it is asserted that, with improvements in this respect, the oil of Sicily will stand comparison with the best of France and Lucca. The peasantry have a superstitious reverence for the olive-tree, and will not destroy it, so that it attains a great age and vast size with a most gnarled, contorted growth. Many trees in various parts of the island are pointed out as traditionally dating from the days of the Saracens. The olive is almost confined to the mountainous shores of the northern coast, though it flourishes also in the Neptunian range from Messina to Taormina, at Caltabellotta, and on some sites in the Val di Noto. The gathering commences in October and November, and continues till December, or even January.

Fruits.—About 80,000 acres in Sicily are planted with fruit-trees of various descriptions, a great source of wealth to the island. The principal fruits are oranges, lemons, and citrons, known by the generic term of *Agrumi*, the plantations of which cover about 19,000 acres. Several varieties of these fruits are cultivated—the China, the Bergamot, the Blood or Maltese, the sour or Seville orange; the sweet and sour lemon; and the Florence and Imperial citron. An average-sized tree bears from 1200 to 2000 fruits; those of extraordinary size will yield 5000 or 6000 yearly. The gathering is commenced in September, and is continued to the end of the year. The choice fruits only are exported; these are gathered with great care, wrapped in paper manufactured for the purpose, and packed in light boxes containing each 20 or 30 dozen. From Messina alone, half a million of boxes are annually exported to England, the United States, and the Continent of Europe. The fruit rejected as unfit for exportation is not lost. Essential oil is expressed from the rind, and citric acid from the pulp. Of this latter material from 20,000 to 22,000 salms are annually produced in the district of Messina alone. For exportation it is boiled down till all the watery parts of the juice are evaporated, and the acid, highly concentrated,

becomes citrate of lime, which is extensively employed in calico-printing. Sicily enjoys a monopoly of this product. No portion of the fruit is wasted. Even dried orange-peel is shipped in large quantities to Germany and the north of Europe, to be added to beer, or converted into cordials.

The *almond* is grown chiefly on the northern coast and around Girgenti, and its cultivation occupies 5300 acres. It forms an article of export. The *chesnut* covers about 6900 acres, principally on the slopes of Etna, where it attains an enormous size. *Hazel-nuts* are cultivated on 13,200 acres, on the northern slopes of Etna, and elsewhere in the island, chiefly around Piazza. The *pistacchio* nut is also grown, but to no great extent, mostly at Piazza, Caltagirone, and Bronte. The most abundant fruit, after the grape and orange, is the *cactus opuntia*, or Indian fig, which, besides forming the hedges in almost every part of the country, covers with its plantations nearly 18,000 acres. It flourishes on the most sterile and unpromising places, where nothing else will grow, even on the face of the limestone cliffs, and is the pioneer of cultivation on the black and rugged surface of the lava-stream. Its fruit is greedily consumed by the Sicilian peasant, though not acceptable to more delicate palates. The other fruits are the fig, delicious when fresh, but too badly preserved to be fit for exportation, the walnut, the apple, the melon, the cherry, and the strawberry. The *carob* (*ceratoria siliqua*), or locust-tree, which, with its broad masses of dark glossy foliage, forms so fine a feature in the rocky scenery of the island, yields a bean which is used rather as a vegetable than as a fruit, and is consumed principally by cattle. It is sometimes called St. John's-bread, from the notion that its fruit was the locusts on which the Baptist fed in the desert, though its long pods were in all probability the husks referred to in the parable of the Prodigal Son. It is found in all the mountainous parts of the island, but cultivated mostly on the stony fields of the Val di Noto, and is calculated to cover about 5200 acres. The fruit makes a good preserve, and yields an ardent spirit.

The *mulberry* is cultivated more for its leaves than its fruit, principally in the north-eastern corner of the island, from Capo Orlando to Messina, and thence down the east coast to Taormina, though it is met with also in the plains of Palermo and Alcamo. On the southern coast it is rarely seen. It covers some 3800 acres. The red variety is chiefly cultivated in Sicily; the white, in Italy.

The cultivation of *sumach* occupies 26,700 acres, and its crops amount to some 30,000 tons yearly. It is grown chiefly on the northern coast, at Termini, Carini, Alcamo, Trapani, and in the plain of Palermo; also at Militello in the Val di Noto, and at Girgenti. It is a shrub, 2 or 3 feet high, and its leaves, when dried and ground to a powder, are exported largely for tanning and dyeing purposes.

The *manna-ash* (*fraxinus ornus*), a tree indigenous to Sicily and the Lipari Isles, is much cultivated on the northern coast, about Cefalù, Geraci, Mistretta, Cinisi, and Carini. There is no prettier cultivation in Sicily than that of the manna-ash, when its cockades of white blossom stud the brilliant green of its elegant foliage. It is calculated to cover nearly 8000 acres. The harvest commences on 15th August, by which time the tree is full of sap. The bark is then scored horizontally, beginning at the bottom, and each day a fresh incision is made some 2 inches above the last, till the

whole bark is scored, which is generally by the end of September. The juice exudes in the form of gum, and is caught in a cactus-leaf placed at the foot of the tree. This is "manna in tears," and is the best sort. When the juice runs down the bark and has to be detached with the knife, it is called "manna in flakes," which forms the larger part of the harvest. The liquorice-plant, or *regolizia* as it is called (*Glycyrrhiza glabra*), though it grows wild, is also extensively cultivated at Termini and Patti, as well as at Catania, Modica, Melilli, and other parts of the south-east coast. *Hemp* and *flax* are also cultivated to some extent, the former in the plains of Catania, and on the banks of rivers, chiefly in the Val di Noto. The *spinello* (*Salsola soda*) and the *cristallina* or ice-plant (*Mesembryanthemum crystallinum*) are much grown on the cliffs at Trapani, Girgenti, Terranova, and other sites along the southern coast. Their ashes make the soda of commerce, which used to be exported to some extent; but since alkali has been extracted from marine salt, this cultivation has been neglected. One of the most important branches of the agricultural industry of Sicily, that of *cotton*, though it has existed in the island from time immemorial, may be said to be still in its infancy. It has been cultivated hitherto to a very small extent—some 1800 acres only; but the great demand of the last 3 years has so increased the cultivation, that the crop of 1863 is expected to reach 1,270,000 kilogrammes. Two varieties of cotton are grown, the *Gossypium herbaceum*, which attains the height only of 18 to 24 inches, and the *Gossypium siamense*, of much larger growth and better quality. The cotton, indeed, of Sicily was pronounced at the International Exhibition of 1862 to be equal to the best produce of New Orleans. The first quality is grown in the plain of Catania, below Biancavilla, and in the Val di Noto; cotton is also cultivated largely at Terranova, Licata, and Trapani. It is sown at the end of March, and picked in September and October. *Saffron* grows wild in many parts of Sicily, but it is also cultivated, and is an article of export. It gives its name—Zaffarana—to several spots in the island.

§ H. Mines.

Sulphur.—This is the most important branch of mining industry, and the chief source of wealth to Sicily. Sulphur is found in the blue marl which covers the southern part of the island; and the district which produces it extends over 2600 square miles, and contains about 150 distinct mines, which yield above 150,000 tons of sulphur annually. The richest mines are those of Gallizzi, Sommatino, and Favara, of which the yearly production has been 100,000, 80,000, and 60,000 cantars respectively.

"The visitor to a sulphur-mine usually descends by a plane or staircase of high inclination to the first level, where he finds the half-naked miner picking sulphur from the rock with a huge and heavy tool; boys gathering the lumps together, and carrying them up to the surface; and if water be there, the pump-men at work draining the mine. A similar scene meets his eye in the lower or second level. Above ground the sulphur is heaped up in piles, or fusing in kilns."—*Goodwin*. The sulphur thus obtained by fusion, when hardened into cakes, is conveyed to the coast, where there are roads, in carts; and where no roads exist, on the backs of mules and asses.

The number of persons employed in the sulphur-mines was estimated 20 years since at 4400,—1300 pickmen, 2600 boys, 300 burners, and 200 clerks and others; to which, if 2600 carters and muleteers, and 1000 wharfingers, be added, there will be a total of 8000 persons, more or less, engaged in the extraction, preparation, and exportation of sulphur. But these numbers must have much increased with the great increase of production and export of late years, owing to the demand created by the vine disease. The quantity exported in 1856 was 1,709,647 cantars, or 133,566 tons. The ports whence this material is exported are Girgenti, Licata, Terranova, Catania, Palermo, Messina, Siculiana, and Palma. Of these Girgenti ships by far the largest quantity—in 1861 as much as 78,481 tons, valued at 459,000*l.* The value of the total quantity exported from the island in 1857 was 668,000*l.*; it now reaches nearly one million sterling.

Salt.—Salt is produced to a great extent in Sicily, and is also largely exported, principally to Norway and Sweden. It is both marine and rock salt. The latter is found at Alimena, where there is a mountain of this mineral; also at Ragalmuto and Mussomeli, and with it the interior of the island is supplied. Sea-salt is made chiefly at Trapani, and, to a smaller extent, at Agosta and Syracuse. It constitutes the wealth of Trapani, as wine does that of Marsala; and there are no less than 35 saltworks in this district. The total quantity exported in 1852 exceeded 24,000 tons, valued at 15,300*l.*

§ I. Fisheries.

Tunny.—Sicily boasts the finest fisheries in the Mediterranean. That of Palermo alone employs nearly 1000 boats, and about 3500 hands; and its produce is valued at from 20,000*l.* to 25,000*l.* a-year. The principal fishery is that of the tunny (*scomber thynnus*), which is captured much in the manner described by ancient writers. "The average length of this fish is from 4 to 8 ft., with a girth of nearly the same dimensions: yet there are many of still greater size, and the females are always the largest. Notwithstanding its coarse appearance, the flesh is nutritious food, and esteemed peculiarly beneficial in dropsical complaints. This fish is gregarious. The shoals enter the Mediterranean early in the year. In the progress eastward the shoal inclines over towards the European coasts, and the tunny is caught in great abundance during May, June, and July; but the fishing establishments of Sicily, called *Tonnare*, are more lucrative than those of more northern parts. The manner of catching them is similar to that practised by the ancients. Large nets are spread out in the shape of a parallelogram, about 1500 ft. long, 300 wide, and from 40 to 100 deep, divided into 4 quadrilateral spaces called rooms, having channels of communication with each other. These nets are moored east and west, at about a mile distant from the shore, across the known route of the fish, and secured vertically by a number of anchors and stones at the bottom, while the upper edge of the net is floated by large logs of the cork-tree. The whole is then connected with the shore by a stout single net of very wide meshes, called the wall, that arrests the progress of the tunny, and induces them to enter the outer room, called the *bordonaro*, which is thereon closed by the boatmen on the look-out. The fish, alarmed, and seeking to

escape, then swim from side to side, and thus enter the next room, or *bastardo*, and thus successively into the *piccolo*, until they finally enter the *corpo*, or chamber of death. When the chamber is filled, which sometimes occupies 2 or 3 days, large flat-floored boats, constructed for the purpose, assisted by many smaller ones, close round, and, weighing the net, secure the prey with harpoons, and a species of sharp hook on a wooden staff, that is struck into the head to prevent the fish from floundering."—*Smyth.* There are 20 *tonnare* in Sicily, which give employment to about 280 boats, and 600 men and boys.

Pesce-Spada.—The fishery of the *pesce-spada*, or sword-fish, takes place in the Straits of Messina in July and August, and is an equally exciting yet less brutal sport than the capture of the tunny. It has been described at p. 511. It is calculated that no less than 175,000 lbs. of this fish are yearly consumed at Messina alone.

Coral.—A peculiar description of fishing is carried on, for coral, on the western shore, near Trapani; also in the Straits of Messina, and on the southern coast, but chiefly off the African shore, near Cape Bon. It is calculated that the quantity annually procured is about 12 quintals, or 2100 lbs. The value of coral varies enormously, according to the dimensions, colour, compactness, and smoothness of the material. It may be sold as low as one shilling a lb., or as high as ten guineas an ounce, nearly three times the price of pure gold. Yet this is by no means a lucrative branch of industry. The season is from April to July. The boats employed have a crew of 7 or 8 men, and each boat is provided with a large wooden cross, to whose arms are attached strong hempen nets. This cross is sunk by means of heavy weights to the bottom of the sea, sometimes to the depth of 100 fathoms; and as the boat glides gently along, the nets become entangled with the branches of coral, which are broken off and drawn to the surface. This is one of those rude occupations which seem hardly susceptible of improvement, and have been conducted in the same manner in all ages.

§ J. MANUFACTURES.

Sicily is not a manufacturing country, and is not likely to be ever distinguished for this branch of industry. Destitute of iron and coal, scantily supplied with fuel and water, with no navigable rivers or canals, and deficient in roads, she can never vie with nations more favoured in these respects. What little industry of this kind exists is almost confined to the preparation of silk, cotton, and leather.

Silk.—The manufacture of silk was introduced into the island in 1147 by King Roger, who brought the worm from Greece, when he captured several of her chief cities, and transferred many of the inhabitants to Sicily. Hence it extended to Venice, Florence, and the N. of Italy. It is now manufactured chiefly at Catania and Messina, and to a smaller extent at Palermo and Aci Reale. The fabrics are satins, gros de Naples, taffety, barège, and crape. Nearly 500,000 lbs. of raw silk are yearly produced, about 180,000 being exported, and the rest, retained for home consumption, are converted into about 13,000 pieces of silk stuffs, 16,000 lbs. of ribbons, and 24,000 lbs. of sewing silk. The quantity exported in 1852 was 104,000 lbs., worth 78,000*l.*

Cotton.—The weaving of cottons was attempted unsuccessfully in the

last century, but revived in 1818 at Catania, and is now steadily pursued for the supply of the wants of the island. The fabrics are nankeens, ginghams, long cloths, duck, and mattressing. There is a steam-mill at Trapani and at Leonforte, and one at Palermo moved by horse-power. At Messina are two factories employing more than 1000 hands each. At Catania, Terranova, and elsewhere, the weaving is done by hand-looms in the workmen's cottages. It is calculated that the quantity produced in this way amounts annually to nearly 1,000,000 pieces, of 30 yards each.

Leather is tanned at Palermo, Messina, and Catania. About 74,000 hides, worth 103,600*l.*, and 40,000 skins, chiefly of lambs and kids, worth 9000*l.*, were dressed in 1842. Since then the number has greatly increased; 160,000 skins having been exported in 1852. Sicilian leather is superior to the Neapolitan, but not equal to the French or English.

§ K. COMMERCE.

The foreign trade of Sicily has made large advances of late years. In 1840 the value of the exports and imports together amounted to more than 2,000,000*l.* In 1850 they had increased to 2,600,000*l.*; in 1852 to more than 3,000,000*l.*, the exports forming three-fifths, and the imports two-fifths of the whole; and there has since been a considerable improvement, owing chiefly to the increased production of sulphur and cotton. The articles of *export* are shown in the following Table, which gives the quantities and value of the several exports in 1852:—

EXPORTS.

		£.
Sumach	345,021 cwts.	392,860
Sulphur	2,025,987 ,,	361,909
Oranges and lemons	801,107 boxes.	191,151
Other fruits	68,725 cwts.	105,465
Oil	1,127,943 galls.	163,105
Wine and spirits	1,334,337 ,,	105,827
Silk	104,000 lbs.	78,000
Liquorice paste	23,429 cwts.	54,207
Essences	192,741 lbs.	42,678
Linseed	21,868 qrs.	41,454
Rags	55,995 cwts.	37,677
Manna	3,637 ,,	34,895
Corn, grain, and pulse	30,746 qrs.	33,721
Argols and cream of tartar	19,358 cwts.	27,536
Lemon-juice	162,000 galls.	24,300
Fish, salted	11,266 cwts.	17,601
Salt	24,047 tons.	15,333
Barilla	29,748 cwts.	11,359
Cheeses	5,759 ,,	8,520
Skins	159,500	5,804
Seeds	16,227 cwts.	3,842
Cantharides	47 ,,	1,180
Miscellaneous	.. ..	46,298
		1,807,922

About three-eighths of these exports, as regards value, are taken by Great Britain.

The *imports* consist of colonial produce, cottons, woollens, silks, linens, earthenware, hardware, timber, hides and leather, tobacco, iron, copper and tin, wax, salt fish, &c. About five-twelfths of these imports, as regards the value, come from Great Britain and her colonies.

The principal foreign countries with which Sicily maintains commercial relations are Great Britain, France, and the United States. The trade with these employs 1500 vessels. We give a synopsis of the comparative value of the trade which these countries carry on with Sicily, and the amount of shipping they respectively employ :—

VALUE OF TRADE.

	1850.	1855.	1856.
	£.	£.	£.
Great Britain	1,051,000	1,050,000	2,448,000
France	355,000	450,000	1,070,000
United States	328,000	281,000	764,000

TONNAGE.

	1850.	1855.	1856.
Great Britain	67,000	134,000	180,000
France	17,000	135,000	130,000
United States	34,000	40,000	71,000

The commerce with England and France has of late years been carried on principally in screw-steamers. In 1854, 27 ; in 1855, 37 ; in 1856, 74 such vessels entered the port of Palermo ; and the number entering all the ports of Sicily has, since 1854, increased sevenfold, and bids fair to become still larger.

§ L. ANTIQUITIES AND ART.

The rival of Italy in her delicious climate and magnificent scenery, Sicily far surpasses her in one point of interest—in the grand relics of Hellenic architecture she retains. None of them, it is true, can vie with the Parthenon in beauty, yet in number they exceed even those of Greece. "It is not a little singular that colonial Sicily should possess now the remains of a greater number of splendid temples than we find in the mother country ; for there are more temples here than we can trace the existence of in the whole Peloponnesus, or in the whole of Greece exclusive of that peninsula." No city of Greece, indeed, save Athens, can show such magnificent remains

of ancient art as are yet extant at Agrigentum, Selinus, and Segeste. Selinus alone possesses 7 temples, now all prostrate, shattered to fragments, yet presenting the most wonderful mounds of ruins in the world. One of them was of enormous dimensions, inferior in size only to the Temple of Diana at Ephesus, and to that of Jupiter Olympius at Agrigentum. Of the ancient fanes of this latter city traces of no less than 10 are yet visible; one, that of Concord, being the best preserved Greek temple out of Hellas, and rivalling in perfection the Theseum of Athens. There are remains also of other buildings on this site, and numerous tombs hollowed in the rocks; one only of architectural construction now standing above ground. The grandeur of ancient Segeste is attested by a Doric temple in excellent preservation, less a ruin than a structure never completed; and by a spacious theatre. Syracuse, in spite of siege after siege, and of retaining a population through all periods of her history, can still show the traces of three of her ancient temples; two now represented by mere fragments, the third in tolerable preservation, incorporated with the Cathedral. She can also boast of a theatre, the largest of such structures in Sicily; an altar of vast size and unique proportions; her renowned fountain of Arethusa; baths; aqueducts of many miles in length, which 5 centuries before Christ supplied the city with water, and have performed that office to the present day; tombs carved in the rocks; and large portions of her ancient fortifications. The quarries, ever memorable as the prison-house of the vanquished Athenians, now belie their ancient horrors by the display of the fairest flowers and choicest fruits. But the most wonderful relic of this celebrated city is the Castle of Euryalus, the most complete and best preserved fortress of Greek construction now in existence. Acræ, a colony of Syracuse, has also a theatre, an odeum, numerous sepulchres, and mysterious figures sculptured in the cliffs. An unique monument of Greek art is the structure on the headland of Cefalù, which presents the only instance of Pelasgic masonry extant in Sicily. Scattered remains of Greek antiquity occur on other sites along these shores, where the arts flourished with scarcely less vigour than in the mother country. All the Greek temples of Sicily, without exception, are of the Doric order, the island having been colonized principally by that race, and some of them are among the earliest instances of that style extant, rivalling the venerable temple at Corinth in antiquity. If we may trust Serradifalco, "there are no monuments of Greek imitative architecture which, historically or artistically considered, can be said to be earlier than those of Sicily." Amor patriæ even induces that writer to claim the invention of the Doric order for his native land rather than for Greece or Asia Minor. Certain it is, that of Hellenic plastic art, Sicily, in the metopes from Selinus, can show some of the most archaic examples in existence, long prior in the progress of art, if less in point of time, to the celebrated sculptures of Ægina. Though some of these Doric temples of Sicily may date so far back as the 7th century B.C., none of them we know can be later than the 5th. Many were probably commenced after the great victory over the Carthaginians at Himera in 480 B.C.; and all must have preceded the capture of Segeste, Selinus, and Acragas by that people in 409-5 B.C., when one temple at least on each of those sites was still incomplete. The interest of the remains of the temples of Selinus and Acragas is enhanced by the fact that, retaining traces of colour, they

illustrate the principles of the polychrome decoration of architecture as practised by the Greeks. "After Etna, the temples are certainly the great charm and attraction of Sicily. I do not know that there is any one among them which, taken alone, exceeds in interest and beauty that of Neptune at Pæstum; but they have the advantage of number and variety, as well as of highly interesting positions. At Segesta the temple is enthroned in a perfect mountain solitude; and it is like a beautiful tomb of its religion, so stately, so entire; while around, but for the one solitary house of the keeper, there is nothing, absolutely nothing, to disturb the apparent reign of Silence and of Death. At Selinus the huge fragments on the plain seem to make an eminence themselves, and they listen to the ever young and unwearied waves which almost wash their base, and mock their desolation by the image of perpetual life and motion they present, while the tone of their heavy fall upon the beach well accords with the solemnity of the scene. At Girgenti the ridge visible to the mariner from afar is still crowned by a long line of fabrics, presenting to the eye a considerable mass and regularity of structure, and the town is near and visible; yet that town is so entirely the mere phantom of its former glory within its now shrunken limits, that instead of disturbing the effect it rather seems to add a new image and enhance it. The temples enshrine a most pure and salutary principle of art, that which connects grandeur of effect with simplicity of detail; and retaining their beauty and their dignity in their decay, they represent the great man when fallen, as types of that almost highest of human qualities, silent, yet not sullen endurance."—*W. E. G.*

We have spoken hitherto only of the monuments of antiquity above ground, but untold treasures of Greek art exist below the surface. The figured vases drawn from the Siculo-Greek tombs are among the most beautiful specimens of ancient ceramography extant. Those from Girgenti and Terranova especially are pre-eminent in beauty—of a severe, and even somewhat dry type, it may be, yet charming the eye with the truth and purity of design, with exquisite simplicity, grace, and expression. The vase-painting of the Doric cities on the southern coast of Sicily approaches in character more nearly to that of Nola and Vulci, and in some respects still more closely to that of Greece proper, than to the art as exhibited in most of the Greek colonies of Southern Italy. The redundance of floral decoration, the multitude of figures, the voluptuous grace, and the richness of costume and elaborate ornamentation which characterize the painted vases of Magna Græcia, may be wanting; but rarely, on the other hand, is the taste offended by those evidences of the decline of art which so strongly mark that style. Excavations are not systematically carried on in Sicily; they are, indeed, forbidden by law, yet vases are occasionally to be purchased. But the tourist should be on his guard against the exorbitant prices generally demanded, and still more against modern imitations, which are sometimes so well executed as to deceive an unpractised eye.

There is another class of Greek relics in which Sicily is peculiarly rich, viz. coins, which are found on all her ancient sites in abundance, not unfrequently in large numbers together, as if buried in troublous times. It must be remembered that the coins of Sicily, especially of Syracuse, were the most beautiful specimens of numismatic art that the ancient world

ever produced: those of Athens could not rival them; modern mints have in vain essayed to approach them. Here, again, we must caution the traveller. Large quantities of false coins are now offered for sale in Sicily, and too often entrap the unwary; for coins are now so easily imitated by mechanical or chymical processes, that it requires a highly practised eye to detect the fraud.

There are few monuments which can be confidently referred to the Sicani, the Siculi, or the other early inhabitants of Sicily. It is impossible to determine if the existing fortifications of Eryx are to be ascribed to the Elymi, the earliest occupiers of the mountain, or to the Carthaginians or Syracusans, who subsequently held it. Though certain glens in the Val di Noto, whose cliffs are honeycombed with caves, have been claimed as "rock cities," the abodes of the primeval inhabitants of the island, who dwelt in caverns because the art of constructing houses had not been invented, there is no foundation whatever for such an opinion. The experienced antiquary cannot fail to recognise a sepulchral origin for these supposed Troglodyte dwellings, and cemeteries of Greek construction in these so-called "rock cities."

Sicily ought to be rich in Punic remains, but few can be pointed out as indisputably of that origin. Such, however, are the fortifications of Motya, in the island of S. Pantaleo, and a fragment of the walls of the ancient Lilybæum, now Marsala. Some of the remains *in situ* at Solanto may also be Carthaginian. A very few Punic inscriptions have been brought to light, and coins of the same origin are from time to time turned up by the plough; but these are scanty traces of a domination which endured for 3 or 4 centuries, and sometimes embraced almost the entire island. The most striking monuments of Carthaginian rule in Sicily are the desolate sites of Himera and Selinus, and the ruined temples of Acragas and Gela.

Rome has of course left the impress of her heel on the shores of Sicily, yet her remains are scarcely so numerous as might be expected; nor, with few exceptions, are they of a remarkable character. Among these exceptions we may specify the amphitheatre of Syracuse, and the catacombs on the same site, though by many these are supposed to have had an earlier origin. Catania is the city most abounding in Roman remains, yet many of them are only in part rescued from the lava which has overflowed them. Taormina can boast the picturesque ruins of her splendid theatre, commanding the most glorious view in all Sicily—Roman ruins on Greek foundations. At Tyndaris, on the N. coast, are a theatre of similar character, a gymnasium, and other remains. At Termini and at Girgenti are also some vestiges of Roman days.

Of the Byzantine epoch very few monuments are extant. The purest in that style is a little chapel at Malvagna, in the valley of the Cantara. But the art of the Eastern Empire continued to influence the architecture of Sicily for centuries, even after the times of the Normans, who were indebted to this source for the most exquisite and gorgeous decorations, sculptured or mosaic, of their churches.

The Moslems in Sicily, in the $2\frac{1}{2}$ centuries of their domination, must have erected numerous edifices in character with their civilisation and luxurious habits. The tendency of modern research, however, has been

to deny to the Saracens, and claim for the Normans, the construction of many architectural remains which are in the style peculiar to the former people. Thus the palaces of La Cuba, La Ziza, and La Favara, in the neighbourhood of Palermo, though of Arabian architecture, have been assigned, on the strength of inscriptions and chronicles, to the times of the Norman kings. But Mr. Gally Knight, on the other hand, insists strenuously on their Saracenic origin, as evidenced by their character, plan, and construction. Other remains, as La Cubola and the Baths of Cefalà, are undoubtedly of Moslem date.

The Normans in Sicily adopted a style of architecture totally different from that which they employed in France and England, and even on the opposite coast of Italy. In those lands they never departed from the Romanesque type. In the eastern parts of Sicily their buildings were at first of the same character, but from the date of their conquest of Palermo they bowed beneath the artistic influence of the people they had vanquished, and in some instances, it may be, employed Saracenic workmen to raise purely oriental edifices, in others adopted a style which was a compromise—a mixture of their own forms of art with those previously established by the various races that had preceded them as masters of the island. From the Saracens they borrowed the pointed arch, the pendentive, the honeycomb ceiling, and the very inscriptions of that people as an ornament; from the Byzantines their cupolas and mosaics; from the Romans their basilica form, their columns and capitals; from the Greeks their enrichments; while all these styles were modified more or less by the introduction of the Norman element.

"The Greeks who formed so large a part of the population of Sicily were the architects and the sculptors, and consequently introduced Greek designs in the mouldings, executing them with that delicacy and peculiar method which belongs only to the Greek chisel. . . . . The Normans introduced little of their own; but some features they *did* introduce, for, before their arrival, nothing of the kind existed either in Sicily or Italy. These were grotesque heads amongst the foliage of capitals, or under the eaves; the billet-moulding, the dog-tooth moulding, and their favourite cheveron, or zigzag."—*G. Knight.*

The pointed arch in Sicily, introduced by the Saracens on their conquest in the 9th century, "was never a vaulting or constructive expedient—it was simply," says Mr. Fergusson, "a mode of eking out, by stilting, the limited height of the Roman pillars, which they found and used so freely." It is precisely the same arch as that used in the East and in Spain from an earlier date; it was, in fact, a settled canon of art and a usual form of Moslem architecture. "There is no connexion, either ethnographically or architecturally, between the Sicilian pointed arch and the French, and beyond the accident of the broken centre they have nothing in common." —*Fergusson.*

The buildings which exhibit the Siculo-Norman style in all its completeness are the Cappella Palatina, and the Martorana, at Palermo, and the Cathedral of Monreale: the first a perfect bijou in architecture; the second in similar style, but of still smaller dimensions, and injured by modern innovations; the last the grandest and the richest monument the Normans have left in Sicily. All these owe their chief charm to the

mosaics which cover their walls, and throw a golden and tinted glory over the interior; "a decoration," it has been truly said, "unrivalled in its class by anything the middle ages have produced." Mr. Knight ascribes these decorations to the Greeks of Byzantium rather than to those of Sicily, "for the whole character and costume of these mosaics is decidedly Byzantine, and they afford in their long series an absolute gallery of Byzantine costume, constantly reproducing the prescriptive forms of the Greek Church, and the peculiar signs which distinguished the Greeks from the Latins."

"The Saracenic pointed style lasted in full force in Sicily till the end of the 14th century. In the course of that time, under the Aragonese sovereigns, more and more enrichment was added to the mouldings, but enrichment of a Greek character. The Norman zigzag, however, still kept its ground. In the 15th century a change began to creep in, but taste had not yet taken any decided direction. Various novelties were attempted; sometimes the forms were circular, sometimes square, and sometimes elliptic. Amongst other novelties the pointed style of the North was introduced, with its projecting mouldings and a little of its tracery, but later in Sicily than anywhere else; and though something of its true spirit is caught in the reconstructions in the castle of Maniaces at Syracuse, yet in Sicily it always appears an exotic. In the second half of the 16th century all these varieties gave place to the Renaissance, and the Italian style was gradually introduced."—*Gally Knight.*

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§ M. CHRONOLOGICAL TABLES.

THE GREEKS, B.C. 735—210.

B.C.	
735.	Naxos founded.
734.	Syracuse founded.
730.	Leontini and Catana founded.
728.	Megara Hyblæa founded.
	Zancle or Messana founded.
690.	Gela founded.
664.	Acræ founded.
	Mylæ founded.
648.	Himera founded.
644.	Casmenæ founded.
628.	Selinus founded.
599.	Camarina founded.
582.	Agrigentum founded.
570–554.	Phalaris, tyrant of Agrigentum.
536.	First settlement of the Carthaginians in Sicily.
498–491.	Hippocrates, tyrant of Gela.
493.	Hippocrates besieges Syracuse.
491.	Gelon, tyrant of Gela.
488–472.	Theron, tyrant of Agrigentum.
485–478.	Gelon, tyrant of Syracuse.
480.	Great victory of Gelon and Theron at Himera.

B.C.
478-467. Hieron I., tyrant of Syracuse.
474. Naval victory of Hieron over the Etruscans off Cumæ.
461–440. Ducetius, Prince of the Siculi.
427–424. First expedition of the Athenians to Sicily.
415. Second Athenian expedition to Sicily.
413. Destruction of the Athenian armament.
409. Himera and Selinus destroyed by the Carthaginians.
406–367. Dionysius, tyrant at Syracuse.
406. Agrigentum taken by the Carthaginians.
405. Gela destroyed by the Carthaginians.
403. Dionysius destroys Naxos and Leontini.
397. Dionysius captures Motya.
396. Syracusan fleet defeated by the Carthaginians. Lilybæum founded.
395. Himilcon besieges Syracuse.
395. Tyndaris founded.
358. Tauromenium founded.
357. Dion lands in Sicily.
356. Dionysius II. quits Syracuse.
353. Dion slain.
346. Dionysius returns to Syracuse.
344. Timoleon lands in Sicily.
343. Dionysius II. abdicates.
340. Victory of Timoleon at the Crimisus.
336. Death of Timoleon.
317–289. Agathocles, King of Syracuse.
310. Hamilcar besieges Syracuse, and Agathocles invades Africa.
288–279. Hicetas, tyrant of Syracuse.
286–281. Phintias, tyrant of Agrigentum.
284. Gela demolished and Phintias founded.
278–276. Pyrrhus subdues all Sicily save Lilybæum.
275–216. Hieron II., King of Syracuse.
264. The Romans invade Sicily. First Punic War.
263. Treaty between Rome and Syracuse.
262. Agrigentum taken by the Romans.
260. First naval victory of the Romans off Mylæ.
256. Naval victory of the Romans near Heraclea.
250–241. Siege of Lilybæum.
241. Naval victory over Hanno. Sicily divided between Rome and Syracuse.
216. Hieronymus, last tyrant of Syracuse.
214–212. Siege of Syracuse by Marcellus.
210. Agrigentum taken. Sicily a Roman province.

THE ROMANS, B.C. 210—A.D. 466.

146. Scipio Africanus II. restores to Sicily the works of art carried to Carthage.
135–132. First Servile War in Sicily.
103–100. Second Servile War.
82. Pompey takes possession of Sicily.
75. Cicero Quæstor at Lilybæum.
73–70. Verres Prætor of Sicily.
42. Sextus Pompeius takes possession of Sicily.
36. Octavianus becomes master of the island.
20. Augustus visits Sicily, and establishes colonies.

A.D.
42. St. Paul lands at Syracuse.
125. Adrian visits Sicily and ascends Etna.
409. The Goths under Alaric attempt to invade Sicily.
440. The Vandals under Genseric invade Sicily.
466. The Vandals take possession and drive out the Romans.

THE VANDALS AND GOTHS, A.D. 466—535.

480. Sicily ceded by the Vandals to the Goths.
535. Belisarius annexes Sicily to the Eastern Empire.

THE EASTERN EMPIRE, A.D. 535—941.

827. The Saracens invade Sicily.
831. They take Palermo.
843. Messina taken.
878. Syracuse captured by assault.
902. Taormina taken.
941. The Saracens have entire possession of Sicily.

THE SARACENS, A.D. 941—1072.

1038. Maniaces invades Sicily, assisted by the Normans, but breaks faith with the latter, who quit the island.
1061. Robert and Roger de Hauteville invade Sicily, and take Messina and Troina.
1071. The Normans take Catania.
1072. Palermo, the capital, taken by Robert and Roger; the latter of whom assumes the title of Count of Sicily.
1077. Trapani taken by the Normans.
1085. Count Roger takes Syracuse.
1086. He takes Girgenti and Castrogiovanni.
1090. By the capture of Noto from the Saracens, the Normans complete the conquest of Sicily.

THE NORMANS, A.D. 1072—1194.

Counts of Sicily, House of Hauteville.

1072. Roger, youngest son of Tancred de Hauteville.
1101. Simon, eldest son of Roger, under the regency of his mother, Adelaide.
1105. Roger, second son of Count Roger, afterwards King.

Kings of Sicily and Naples.

1130. Roger, inheriting the continental dominions of his uncle Robert Guiscard, assumes the title of King.
1154. William I. surnamed "the Bad," second son of Roger.
1166. William II., or "the Good," son of William I.
1189. Tancred, natural son of Roger, eldest son of King Roger.
1194. William III., second son of Tancred, deposed by Henry VI.

THE SUABIANS, A.D. 1194—1266.

House of Hohenstaufen.

A.D.
1194. Henry VI., Emperor of Germany, son of Frederick Barbarossa, claims the crown of the Two Sicilies in virtue of his marriage with Constance, daughter of King Roger.

Viceroy.

1195. Bishop of Hildesheim.

1197. Frederick II., Emperor of Germany, only son of Henry VI. and Constance.
1250. Conrad, second son of Frederick II.
1254. Conradin, only son of Conrad, under the regency of his uncle Manfred; taken prisoner at the battle of Tagliacozzo, 1268, and executed at Naples the same year, by Charles of Anjou.

Regent.

1254. Manfred, Prince of Taranto. In 1258 he assumed the crown.

1258. Manfred, natural son of Frederick II.; slain at the battle of Benevento, 1266.

HOUSE OF ANJOU, A.D. 1266—1282.

King of Naples and Sicily.

1266. Charles I., Count of Provence, 7th son of Louis VIII. of France, and brother of St. Louis, created King of Naples and Sicily by a bull of Clement IV. He lost Sicily in 1282, when the people rose against the French in the terrible massacre known as the "Sicilian Vespers."

HOUSE OF ARAGON, A.D. 1282—1505.

Kings of Sicily.

1282. Peter III. of Aragon, and I. of Sicily, chosen King by the Sicilians as husband of Constance, daughter of Manfred, and sole heiress of the House of Hohenstaufen.
1285. James, surnamed "the Just," second son of Peter, succeeded in 1291 to the crown of Aragon, by the title of James II., at the death of his brother Alfonso, and left as

Viceroy.

1291. Frederick, his brother.

1296. Frederick II., third son of Peter, elected King by the Parliament of Sicily.
1337. Peter II., son of Frederick II., crowned King in 1321, during his father's lifetime.
1342. Louis, eldest son of Peter II., under the regency of John Duke of Randazzo, his uncle.
1355. Frederick III., surnamed "the Simple," second son of Peter II.
1377. Mary, daughter of Frederick III., under the regency of Artale Alagona. In 1385 she married Martin, son of Martin King of Aragon, and associated him with her on the throne of Sicily.

A.D.
1391. Martin I. and Mary. At her death Martin succeeds to the throne.
1402. Martin I.
1409. Martin II., father of Martin I., and King of Aragon, by whose accession Sicily and Aragon were again united under one crown.

Vicar and Lieutenant.

1409. The Queen Bianca, of Navarre, widow of Martin I.

1412. Ferdinand I., surnamed "the Just," King of Aragon, son of John I. of Castille and Eleanor of Aragon, sister to Martin II.

Viceroy.

1415. The Infante Juan, Duke of Peñafiel.

1416. Alfonso V. "the Magnanimous," King of Aragon, son of Ferdinand the Just, who, by the conquest of Naples, and expulsion of Réné d' Anjou, the last of the French dynasty, became King of Naples and Sicily.

Viceroys.

1416. The Infante Juan, Duke of Peñafiel.
The Bishop of Lerida, and Antonio Cardona.
1419. Antonio Cardona, Hernan Velasquez, and Martin de Torres.
1421. The Bishop of Catania, Arnaldo Ruggieri de Pallas, and the Baron of Saponara.
1422. The first two with Hernan Velasquez.
1423. Niccolò Speciale.
1424. The Infante Pedro, Duke of Noto.
1425. Niccolò Speciale.
1427. The same with Guglielmo Moncada.
1429. The same two with Giovanni Ventimiglia, Count of Geraci.
1435. The Infante Pedro, Duke of Noto.
Don Roggiere Paruta.
1440 D. Giliberto Ceatelles and D. Battista Platamone.
1441. D. Raimondo de Perellos.

KING OF NAPLES AND SICILY.

1442. Alfonso I. "the Magnanimous." At his death Naples and Sicily were again divided, he having bequeathed Naples to his son Ferdinand, and Sicily to his younger brother John.

Viceroy.

1443. Don Lopez Ximenez de Urrea.

KING OF SICILY.

1458. John II. King of Aragon and Navarre, brother of Alfonso I.

Viceroys.

1458. Don Lopez Ximenez de Urrea.
1459. Don Juan de Moncada.
1461. Don Bernardo Requesens.
1462. Don Juan de Moncada.

A.D.

1463. Don Bernardo Requesens.
1465. Don Lopez Ximenez de Urrea.
1475. Don Guglielmo Peralta and Don Guglielmo Pujades.
1477. Don Juan Cardona, Count of Prades.

1479. Ferdinand II. (V. of Aragon) "the Catholic," son of John II. of Aragon.

Viceroys.

1479. Don Gaspar de Spes.
1488. Don Hernan de Acuña.
1495. Don Juan de la Nuza.

THE SPANISH DOMINION, A.D. 1505—1713.

Kings of Naples and Sicily.

1505. Ferdinand "the Catholic," King of Spain, son of John II. of Aragon and Sicily. By the Treaty of Granada, 1500, Ferdinand and Louis XII. of France agreed to despoil Frederick of the kingdom of Naples, and to divide his dominions between them; but quarrelling over their prey, they came to blows, and Gonsalvo de Cordoba secured the entire kingdom for his master Ferdinand.

Viceroys.

1505. Don Juan de la Nuza.
1506. Don Raimondo de Cardona, Count of Alveto.
1509. Don Ugo de Moncada.

1515. Joanna, "the Mad," daughter of Ferdinand and Isabella, who abdicated in favour of her son Charles V.
1516. Charles, son of Joan of Castille and the Archduke Philip of Austria, and afterwards the Emperor Charles V., who in 1554 abdicated in favour of his son Philip II.

Viceroys.

1517. Don Ettore Pignatelli, Duke of Monteleone.
1535. Don Ferdinando Gonzaga, Prince of Molfetta.
1547. Don Juan de Vega.

1554. Philip II. of Spain, son of the Emperor Charles V. by Isabella of Portugal, and husband of Queen Mary of England.

Viceroys.

1557. Don Juan de la Cerda, Duke of Medina Celi.
1565. Don Garcia de Toledo.
1568. Don Francesco Ferdinando Avalos de Aquino, Marquis of Pescara.

President of the Kingdom.

1571. Don Carlo d' Aragona e Tagliavia, Prince of Castelvetrano.

Viceroys.

1577. Don Marco Antonio Colonna, Duke of Tagliacozzo.
1585. Don Diego Henriquez de Guzman, Count of Albadelista.

A.D.

1592. Don Henrigo de Guzman, Count of Olivares.
1598. Don Bernardino de Cardenas, Duke of Maeheda.

1598. Philip III. of Spain, son of Philip II. by his fourth wife, Anne of Austria, daughter of the Emperor Maximilian II.

Viceroys.

1602. Don Lorenzo Xuares de Figueroa e Cordoba, Duke of Feria.
1607. Don Juan Hernandez Pacheco, Marquis of Villena.
1611. Don Pedro Giron, Duke of Ossuna.
1616. Don Franeisco Lemos, Count of Castro.

1621. Philip IV. of Spain, son of Philip III. by Margaret of Austria, sister of the Emperor Ferdinand II.

Viceroys.

1622. Prince Emanuel Philibert of Savoy.
1626. Don Antonio Pimentel, Marquis of Tavara.
1627. Don Franciseo Hernandez de la Cueva, Duke of Albuquerque.
1632. Don Hernan Afan de Ribera, Duke of Alealà.
1637. Don Luis Moneada, Duke of Montalto—*President.*
1639. Don Franciseo de Mello de Braganza, Count of Asumar.
1641. Don Alfonso Henriquez de Cabrera, Count of Modica.
1644. Don Pedro Faxardo, Zuniga y Requesens, Marquez de los Veles.
1648. Don Juan d' Austria, natural son of Philip IV.
1651. Don Rodrigo Mendoza Roxas y Sandoval, Duca del Infantado.
1655. Don Juan Tellez de Giron, Henriquez de Ribera, Duke of Ossuna.
1660. Don Hernan de Ayala, Fonseca y Toledo, Count of Ayala.
1663. Don Franeeseo Gaetano, Duke of Sermoneta.

1665. Charles II. of Spain, son of Philip IV. by his sceond wife, Mary Anne of Austria, daughter of the Emperor Ferdinand III. He died without issue, and bequeathed the crown of Spain, Naples, and Sieily to his great-nephew Philip of Bourbon, Duke of Anjou.

Viceroys.

1667. Don Franeisco Hernandez de la Cueva, Duke of Albuquerque.
1670. Don Claudio Lamoraldo, Prinee of Ligné.
1674. Don Franciseo Bazan de Benavides, Marquis of Bayona.
1674. Don Frederieo Toledo y Osorio, Marquis of Villafranea.
1676. Don Anello de Guzman, Marquis of Castel Rodrigo.
1678. Don Vineenzo Gonzaga, of the Dukes of Mantua.
1678. Don Franeisco de Benavides, Avila y Corellas, Count of Santo Stefano.
1687. Don Juan Franeisco Paeheco, Duke of Uzeda.
1696. Don Pedro Colon, Duke of Veraguas.

1700. Philip V. of Spain, grandson of Louis XIV. of France, claimed the crown in right of the bequest of Charles II., but it was also claimed by Leopold I. Emperor of Germany, for his son the Arehduke Charles, as the heir of the elder braneh of the House of Austria. The war that ensued, known as the War of the Suceession, lasted for 13 years; and by the Peaee of Utrecht, in 1713, the crown of Spain was confirmed to Philip; Naples was made over to the Arehduke Charles, then the Emperor Charles VI.,; and Sieily was separated from Naples and given to Vietor Amadeus, Duke of Savoy.

Viceroys during the War.

A.D.

1701. Don Juan Emanuel Hernandez Pacheco, Duke of Ascalon.
1702. Cardinal Don Francesco del Giudice.
1705. Don Isidor de la Cueva y Bonavides, Marquis of Bedmar.
1707. Don Carlos Antonio Spinola, Marquis of Balbases.

HOUSE OF SAVOY, A.D. 1713—1720.

King of Sicily.

1713. Vittorio Amedeo, Duke of Savoy. By the Peace of Paris in 1720, Sicily was restored to the crown of Naples, and the island of Sardinia was given to Victor Amadeus in exchange.

Viceroys.

1714. Count Annibale Maffei.
1718. Don Giovanni Francesco di Bette, Marquis of Lede.
1719. Don Niccolò Pignatelli, Duke of Monteleone.

HOUSE OF AUSTRIA, A.D. 1720—1734.

King of Naples and Sicily.

1720. Charles VI., Emperor of Germany, second son of the Emperor Leopold I.

Viceroys.

1722. Fra Gioacchino Fernandez Portocarrero, Count of Palma.
1728. Don Cristoforo Fernandez di Cordoba, Count of Sastago.

THE SPANISH BOURBONS, A.D. 1734—1860.

Kings of Naples and Sicily.

In November, 1733, Spain, France, and England declared war against the Emperor Charles, with the view of wresting from him the kingdom of Naples and Sicily. Don Carlos, the younger son of Philip V. of Spain, by Elisabetta Farnese, landed in Tuscany at the head of a Spanish army, marched on Naples, where he was proclaimed King 15th May, 1734, and he was crowned in Palermo in the same year.

1734. Charles of Bourbon, generally called Charles III., as he succeeded in 1759 to the throne of Spain by that title, on the death of his elder brother Ferdinand VI., when he abdicated the throne of Naples and Sicily in favour of his third son, Ferdinand, then in his 8th year.

Viceroys.

1734. Don Josè Cartillo Albornoz, Duke of Montemar.
1737. Don Bartolommeo Corsini, Prince of Gismano.
1747. Eustache Duke of Vicfuille.
1755. Don Giovanni Fogliani d'Aragona, Marquis of Pellegrino.

1759. Ferdinand IV., third son of Charles III., by Amelia Walburga, daughter of Frederick Augustus King of Poland. During his minority (1759-1767) the kingdom was governed by a regency presided over by the Prime Minister Tanucci.

Viceroys.

A.D.
1775. Don Marco Antonio Colonna, Prince of Stigliano.
1778. Don Antonio de Cortada y Brù,
1781. Don Domenico Caraccioli, Marquis of Villamaina.
1786. Don Francesco d'Aquino, Prince of Caramanico.
1798. Don Tommaso Ferrao, Prince of Luzzi.

On the advance of the French troops under General Championnet into the Neapolitan territory, in December, 1798, Ferdinand, abandoning his continental dominions, took refuge on board Nelson's ship, and was conveyed to Palermo, where he remained till the peace of Amiens in 1802 restored him to his Neapolitan throne.

Presidents of the Kingdom.

1802. Don Domenico Pignatelli, Cardinal Archbishop of Palermo.
1803. Don Giambattista Paternò.

Lord-Lieutenant of Sicily.

1806. Don Alessandro Filangieri, Prince of Cutò.

In January, 1806, on a French army under Masséna taking possession of Naples, and proclaiming Joseph Buonaparte king, Ferdinand again retired to Sicily, the possession of which was secured to him by the presence of an English military and naval force. From this time to his restoration in 1815, Ferdinand was King of Sicily alone, Naples being governed by Joseph Buonaparte and Joachim Murat, created kings by Napoleon.

Vicar-General and Alter Ego.

1812. H.R.H. Francis of Bourbon, Duke of Calabria.

By the Treaty of Casalanza, 1815, Naples was restored to Ferdinand, who, by the provisions of the Treaty of Vienna, assumed the title of Ferdinand I., King of the Two Sicilies.

Lord-Lieutenants.

1816. Don Niccolò Filangieri, Prince of Cutò.
1817. H.R.H. Francesco Duke of Calabria, *Vicar.*
1818. Carlo Duke of Avarna, and Gioachino Marquis Ferreri.
1819. H.R.H. Francesco Duke of Calabria, *Vicar.*
1820. Don Diego Naselli.
Don Ruggieri Settimo.
Don Antonio Ruffo, Prince of Scaletta, for the Valle di Messina.
Baron Colletta, for the Valle di Palermo.
1821. Don Vito, Marquis Nunziante.
Don Pietro Gravina, Cardinal Archbishop of Palermo.
Don Niccolò Filangieri, Prince of Cutò.
1822. Don Antonio Lucchesi Palli, Prince of Campofranco.
1824. Don Pietro Ugo, Marchese delle Favare.
1825. Francis I. Duke of Calabria, son of Ferdinand I. by the Archduchess Maria Carolina of Austria, sister of the Emperor Joseph II.
1830. Ferdinand II., son of Francis I. by his second wife the Infanta Isabella of Spain.

Lord-Lieutenants.

A.D.
1830. Don Vito, Marquis Nunziante.
1831. H.R.H. Prince Leopold, Count of Syracuse.
1835. Don Antonio Lucchesi Palli, Prince of Campofranco.
1838. Don Onorato Gaetani, Duke of Laurenzana.
1839. The Marquis Giuseppe de Tchudy.
1840. Field-Marshal Pietro Vial.
Don Luigi Nicola de Majo, Duke of San Pietro.

In January, 1848, in consequence of the misrule and tyranny of the last three kings, the citizens of Palermo rose in insurrection and drove out the Neapolitan forces. In a short time the whole of Sicily, with the exception of the citadel of Messina, was in the hands of the insurgents, and remained so till May, 1849, when, by the aid of Swiss mercenaries, Ferdinand's authority was re-established. From his bombardment of Palermo and Messina he received the sobriquet of "Bomba."

Lord-Lieutenants.

1849. Don Carlo Filangieri, Prince of Satriano.
1855. The Prince of Castelcicala.

1859. Francis II., son of Ferdinand II., by his first wife, Maria Cristina, daughter of Victor Emmanuel, King of Sardinia.

Francis continuing to exercise the same system of oppression and cruelty which had rendered his father's name execrated by his subjects and infamous in Europe, the Sicilians, encouraged by the successes of the French and Sardinians against the Austrians in 1859, and by the annexation of Lombardy, Parma, Modena, Tuscany, and the Legations to the new Kingdom of Italy, again rose in insurrection in the spring of 1860. The attempt would have been crushed, had not Garibaldi, landing at Marsala on the 11th May with a handful of Cacciatori delle Alpi, defeated the Neapolitan troops at Calatafimi, Palermo, and Milazzo, driving them from every part of the island, save the citadel of Messina. Then crossing the Straits and marching triumphantly to Naples, he annexed the Two Sicilies to the new kingdom of Italy, under its present sovereign Victor Emmanuel.

PRELIMINARY INFORMATION.

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§ 1. Passports.

Under the Bourbons, his passport was a source of continual annoyance to the traveller in Sicily. Not only was it necessary that it should be completely *en règle*, but there was always a doubt of his being allowed to land, or a prospect of his being placed under *surveillance*, should he happen to possess a name recorded in the black book of the police. To this was added the annoyance of a *carta di sicurezza* if he remained in a town, and of ever-recurring inquisition if he travelled about the island. Since the incorporation of Sicily with the kingdom of Italy, all stringency on this score has been abandoned. On landing at Palermo or Messina the passport will probably be demanded; but it will be returned on the spot, or on the following day, and will never again have to be produced. The traveller can leave the island for any Italian or French port without troubling himself about his passport; but should he intend to land at Civita Vecchia, he must obtain the *visa* of the Pontifical Consul at the port from which he sails.

§ 2. Custom-houses.

The officers of the Sicilian Dogana are in general civil and obliging enough, and not disposed to stretch their prerogative further than a sense of duty, relaxable by a fee, requires. Travellers who forward their luggage by sea to await their arrival at a Sicilian port, will find the formalities attending its clearance at the Customs both tedious and vexatious, and they are advised to intrust this business to some agent recommended by their banker. Works of art and antiquities cannot be freely exported, and the tourist who purchases such articles should leave the shipping of them to similar hands.

§ 3. Money.

The currency of Sicily is in a state of transition. Since the annexation of the island to Italy in 1860, the decimal system, having the *lira Italiana* or *franc* as its unit, long in use in Piedmont, has been adopted as the official currency of the new kingdom. The old coinage has been called in, and the copper coins have almost disappeared, their place being supplied by *sous*,

but the silver coins of the Sicilian currency, the *tari* and its multiples up to the *piastra*, are still in circulation, jointly with those of the new kingdom, which are precisely equivalent to those of France. Though official accounts are kept in francs and centimes, and hotel-bills are sometimes made out in the same, the old currency is still generally used in the accounts of bankers, merchants, and shopkeepers. This is productive of much confusion and perplexity to the traveller. He should first learn the old currency, and then its relative value in the Italian or French system; and in this he will be greatly assisted by a little book published by the Government, which will enable him to convert readily the coinage of the one currency into that of the other—'Tariffe Legali di Ragguaglio delle Monete Siciliane e Napolitane in lire nuove Italiane o franchi, e viceversa.' It costs 1 tarì, and is to be had at the shop of Domenico Cutrera, 400, Toledo, in Palermo.

The old Sicilian currency was as follows:—

6 Piccioli	=	1 Grano.	10 Tarì	=	1 Ducato.
2 Grani	=	1 Bajocco.	12 Tarì	=	1 Piastra.
10 Grani	=	1 Carlino.	30 Tarì	=	1 Onza.
20 Grani	=	1 Tarì.			

There are not coins in circulation answering to all these values. The *picciolo*, like the Spanish *maravedi* or *ochavo*, is merely nominal. The ducat and the ounce have also long ceased to exist. Yet the importance of such values in a decimal system has caused them to be retained by bankers and merchants in their calculations, though they are not represented in the actual coinage. Such accounts are calculated either in ducats and grains, or more frequently in *onze*, *tarì*, and *grani*, but always paid in piastres. The term *scudo*, be it observed, so commonly applied to the dollar in the Roman State, is not understood in Sicily, where this coin is called a *piastra*. Pieces of 5 francs are now rapidly coming into circulation, as well as coins of 2 fr., 1 fr., and $\frac{1}{2}$ fr.

The gold coinage is the Napoleon, or its Italian equivalent of 20 francs, with pieces of 10 and 5 francs. Gold is still so scarce in Sicily, that there is an *agio* of 10 centimes on every Napoleon.

Travellers coming from Naples must be on their guard as to the relative value of the *tarì*, *carlino*, and *grano*, in Naples and Sicily. In both currencies there are 10 *grani* to a *carlino*, and 20 to a *tarì*; but each of these values in the Neapolitan currency represents double the value of the same nominal coin in the Sicilian. Thus

1 Neapolitan tarì	=	2 Sicilian tarì	=	85 centimes	=	about 8*d.*	English.
1 Sicilian tarì	=	1 Neapolitan carlino	=	42 ,,	=	about 4*d.*	,,
1 Sicilian carlino	=	$\frac{1}{2}$ Sicilian tarì	=	21 ,,	=	about 2*d.*	,,
1 Neapolitan grano	=	1 Sicilian bajocco	=	4 ,,			
1 Sicilian grano	=	2 centimes.					

We will add, for the assistance of the traveller,

		f.	c.	
1 tarì (Sicilian)	=	0	42	
2 ,,	=	0	85,	or 17 sous.
6 ,,	=	2	55	
10 ,, (1 ducat)	=	4	25	
12 ,, (1 piastre)	=	5	10	
30 ,, (1 ounce)	=	12	75	

		Oz.	tarì.	grani.
½ lira or franc	=	0	1	4
1 ,,	=	0	2	7
2 lire	=	0	4	14
5 ,,	=	0	11	15
20 ,, or a Napoleon	=	1	17	1

At the same rate the English sovereign should be equal to 58 tarì 16 grani, but its value, varying with the rate of exchange, is seldom so high, and sometimes sinks as low as 57 tarì. It is generally, however, worth about 58 tarì and a few grani. For ordinary purposes the *tarì* may be reckoned as equal to 4 pence, and the onza to 10 shillings English.

§ 4. Weights and Measures.

Since the annexation the metrical or decimal French standard has been introduced into Sicily as the official one of the Italian kingdom; but the old weights and measures are still in general use.

In long measure the *palma*, of 12 *once*, is equal to $10\frac{1}{8}$ inches English; the *canna*, of 8 palmi, to $2\frac{1}{4}$ yards; the *miglio*, of 720 canne, to 1620 yards English. The Sicilian mile is thus much shorter than the English, in the proportion of 81 to 88. It is equal to 1·4866 kilomètre; and a kilomètre = ·6726 of a Sicilian mile.

The square *canna* is called a *quartiglio*. The *tomolo* is nearly equal to a rood, and the *salma*, or 16 *tomoli*, to about $4\frac{1}{3}$ acres. Corn is sold by the *salma*, $1\frac{1}{16}$ being equal to an imperial quarter. In liquid measure the *quartuccio* is rather more than $1\frac{1}{2}$ pint; the *quartara*, of 20 quartucci, is a palm cube; the *barile* is over $7\frac{1}{2}$ gallons; the *salma* is 60 gallons; and the *botte*, which is a half-canna cube, contains 240 gallons. Oil is sold by the *cafiso* = $2\frac{2}{3}$ imperial gallons. Heavy goods are sold by the *rótolo* and *cantáro* or *quintale*. The rótolo is the weight of a quartuccio of olive oil at the temperature of 64° Fahr. It is equal to ·7934 kilogramme, or $1\frac{3}{4}$ lb. English. The *cantáro*, or 100 rótoli, is equal to 79·342 kilogrammes, or 175 lb. English. The Sicilian pound contains only 12 oz.; 100 lbs. Sic. = 70 lbs. avoirdupois, or 31·76 kilogrammes.

§ 5. Steamers to Sicily.

Sicily may be reached by steamboats from England, from Marseilles, from Genoa and Leghorn, from Naples, and from Malta.

From England.—Fine screw steamers of 1100 to 1400 tons sail from Liverpool every week, touching at Gibraltar, and either make the round by Marseilles, Genoa, Leghorn, and Naples, before reaching Sicily, or run direct from Gibraltar to Palermo and Messina on their way to Corfu, Ancona, and Trieste. This they do generally twice a month. The fare from Liverpool to Palermo or Messina is 16*l.* 16*s.*, provisions included, but not wines, &c. There is no second class. The accommodation these steamers offer to passengers is comfortable, though not extensive; the cabins in most of them are amidships, so that the movement of the vessel is little felt, and the disagreeable proximity to the screw avoided. Their days of sailing may

be ascertained on application to Messrs. Bibby and Sons, 21, Water-street, Liverpool, and to Messrs. Burns and Maciver, 1, Rumford Street, Liverpool. The direct run from Liverpool to Palermo is generally accomplished in 12 days.

From London, screw steamers of 900 tons are despatched by the London and Mediterranean Steam Navigation Company twice a week; but they do not run direct to Sicily, making the round by Genoa, Leghorn, and Naples, before touching at Messina and Palermo. The voyage to Messina thus occupies 14 days, and to Palermo 16. On their return to England these vessels do not make the same round, but sometimes touch at the ports of Spain. Office, 70, Cornhill.

Other screw-boats of smaller size, making the same round to Messina and Palermo, but never running to Sicily direct, leave London several times a month. Office, 38, Fenchurch-street.

The tourist who likes the long sea voyage may reach Sicily more expeditiously by taking steam to Malta, from which there are boats to the eastern ports of Sicily twice a week. The Peninsular and Oriental Company's steamers leave Southampton on the 4th, 12th, 20th, and 27th of every month, reaching Malta in about 9 days. Fares, 1st class, 20*l.*; 2nd class, 12*l.* Merchant screw-steamers also leave London for Malta four times a month, performing the voyage in somewhat less than a fortnight. Fares, 1st class, 15*l.*; 2nd class, 10*l.* Agents, Carr and Co., 9, Fenchurch Street; and Jackson and Sons, 2, Billiter Court.

From Marseilles to Sicily.—The boats of the French Messageries Impériales leave Marseilles for Malta, touching at Genoa, Leghorn, Civita Vecchia, Naples, and Messina, every Thursday afternoon, reaching Messina the Tuesday morning following. On their return they leave Malta on Sunday afternoon, and reach Messina the following morning. Other boats of the same Company leave Marseilles every Saturday afternoon for Constantinople, touching at Messina only, which they reach early on Tuesday morning. On their return they call at Messina every Monday, and sail direct for Marseilles the same evening, reaching it early on Thursday morning.

A boat of the same Company sails for Alexandria on the 9th, 19th, and 29th of every month, touching only at Messina, which it reaches early on the third day. On its return it touches at Messina on the 3rd, 13th, and 23rd of every month, and sails direct to Marseilles. The mail-boat for Syria and Egypt leaves Marseilles every alternate Saturday afternoon, direct for Palermo, which it reaches on Monday afternoon, leaving the same evening for Messina, and reaching it the next morning. The fares from Marseilles to Messina or Palermo, by these direct steamers, are:—1st class, 220 francs; 2nd class, 154 francs (provisions included). Families of three or more persons named on the same passport obtain a reduction of 20 per cent. on these fares. On return tickets, available for four months, a similar reduction is made; to families of three or more persons taking a return ticket a reduction of 30 per cent. is allowed.

From Genoa and Leghorn.—Of late years, since the annexation of Sicily to the kingdom of Italy, direct steam-communication has been established between Genoa and Sicily. A boat of the Compagnie Marseillaise leaves Marseilles every week, touching at Genoa alone on its way to Messina;

professing to reach Genoa in 24 hours, and Messina in 50 more. Fares from Marseilles, 1st class, 207·70 francs; 2nd class, 146 francs. From Genoa, 1st class, 160 francs; 2nd class, 114·40 francs, provisions included.

Another line of steamers has been established by the Società Rubattino, from Genoa to Palermo, touching at Leghorn and Cagliari, sailing every other Wednesday evening, and reaching Palermo on the Sunday afternoon following.·

A boat of the Florio Company leaves Genoa every Tuesday night for Leghorn and Palermo, reaching the latter port at an early hour on Friday morning. Fares (including provisions) from Genoa, 1st class, 152 francs; 2nd class, 112 francs.

From Naples.—Most travellers go to Sicily by way of Naples, from which there is frequent communication both to Palermo and Messina. The distance to both is the same, about 58 or 59 maritime leagues. The boats of the Valéry Company, or of the Società Florio, are to be preferred. For Palermo a boat sails every day in the week, save Tuesday and Saturday, performing the voyage professedly in 17 or 18 hours. For Messina steamers leave Naples on Mondays, Tuesdays, Wednesdays, and Fridays; but those of the Messageries and of Valéry, which leave on the first three days, alone make the voyage direct, the boats of the other companies touching either at Reggio, Paola, or Pizzo, thus lengthening the voyage, which should take only 17 or 18 hours, to 22 or 24. Fares, either to Messina or Palermo (including provisions), 1st class, 34·50 francs; 2nd class, 22·50 francs; servants, 11 francs; open carriages or horses, 45·50 francs each; covered carriages, half as much again. Children under 10 years of age pay half-fares.

From Malta.—A boat of the Messageries Impériales leaves Malta every Sunday afternoon for Messina, on her way to the Italian ports and Marseilles, reaching Messina in 16 hours. Fares, 1st class, 36 francs; 2nd class, 24 francs. A Florio steamer sails from Malta every Monday afternoon, for Syracuse, Catania, and Messina, reaching these ports in 9, 19, and 26 hours respectively, including a stay of seven hours at Syracuse, and of two at Catania.

For information respecting the steamers that run from or between the various ports of Sicily, see the several cities.

§ 6. Railroads.

Railways are projected along various parts of the coasts of Sicily, but only one short line of 9 miles, from Palermo to Bagaria, has yet been opened.

§ 7. Roads and Modes of Travelling.

Till within a few years the only roads in Sicily practicable for carriages were the high-road across the island from Palermo to Catania and Messina, with a branch round the back of Etna; and a road from the capital to Trapani on the W. and to Termini on the E. Five years ago there was no carriage communication whatever between Palermo and the southern coast. The want of roads has for ages been a grievance complained of by the people,

and acknowledged by the Government; and a tax, called the *radiale*, latterly of 3 per cent. on all landed property within a certain distance of the lines laid down for construction, was for many years levied by the Bourbons for the improvement of communications, but applied to the support of an extravagant military and police establishment, for the suppression of liberty and the maintenance of the most oppressive and odious tyranny of modern times. The Bourbons, in truth, had no desire to increase facilities for travelling, confessedly dreading the spread of ideas unfavourable to their own policy. Of late years, however, public opinion had compelled even that most absolute and obstinate Government to move in this matter, and roads were opened from Lercara to Girgenti, connecting the latter city with Palermo; from Caltanisetta to Girgenti; from Catania to Syracuse, Noto, and Modica; from Palermo to Corleone and Chiusa; and from Messina to Patti. Since the annexation by Garibaldi, other roads have been completed from Trapani to Marsala, from Termini to Cefalù, from Modica to Ragusa and Vittoria, from Catania to Caltagirone, and from Caltanisetta to Licata.

Mail-Coaches.—On all these roads a mail-coach service is now established, running generally three days a week. The fares are at the rate of 5 *bajocchi* or 21 *centimes* the mile, besides 5 *bajocchi* for the postilion at every relay. The *corriera* or mail-carriage is drawn by 3 horses, but additional beasts are put on for long and steep ascents. It accommodates only 3 passengers, the fourth seat inside being reserved for the conductor, and will carry very little luggage. Its rate of speed rarely exceeds 5 miles an hour, including stoppages, which are few and short. Travellers by mail in Sicily are either supposed to have no appetites, or to carry their provisions with them, as they will find no meals prepared at any post-house; and have no time or opportunity to get more than wine, bread, and fruit on the road. Every one travelling by this conveyance should order the landlord of his hotel in the city from which he starts to put up a *quant. suff.* of cold meat and good wine for the journey. A stock of small change for the postilions must not be forgotten.

Diligences.—On some of the roads of Sicily there are diligences as well as mails, running on alternate days. They carry 3 passengers in the *coupé*, and 3 or 5 in the *interior*, one seat being reserved for the conductor. The fares are the same as per *corriera*. The rate of progress is slower, and the only inducement the diligence pretends to offer is, that it does not travel by night; though this, considering the miserable accommodation in Sicilian country-towns, is but a questionable advantage.

Posting.—The charge for posting is 6 tarì a horse, of which you must take three, with 3 tarì to the postilion, and 1½ to the ostler, at every stage, in all amounting to 9 francs 45 centimes per post. As the post averages about 8 miles, the rate, including the tolls at the *barriere*, or turnpikes, which are also paid by the traveller, is about 1 franc 20 centimes per mile. The number of passengers taken at this rate does not exceed three; if there are four in the party, or an unusual quantity of luggage, 4 horses are requisite; or, if the Director of the Post will allow 3 only to be attached, he has the power to charge at the rate of 3½. The regulations for posting in Sicily are about to be assimilated to those in the other parts of the Italian kingdom. See *Handbook of Northern Italy.*

Vetture.—The *vetture* of Sicily are much like those of Italy. They are roomy

though not comfortable vehicles, seating 4 persons, and can be opened or closed at pleasure. The luggage is never placed on the roof, but fastened on a board behind, or in a net beneath the carriage. On fording the *fiumare* so often encountered in Sicily, the traveller must be careful that his portmanteaux are not left in the net. A *vettura* will travel from 30 to 40 miles or more a day. The charge is generally at the rate of 3 to 3½ piastres a day for a carriage with 2 horses, and of 4 to 4½ piastres for one with 3 horses. The journey from Messina to Catania, 66 m., generally occupies 2 days, though it can well be done in 1½. That from Catania to Syracuse, 50 m., is generally made a matter of 2 days, though with good horses it can be accomplished in one; but the charge in such a case is increased, on account of the extra wear and tear of horseflesh. A *vettura* requires 5 or 6 days for the journey from Catania to Palermo. It is well to have a written agreement with a *vetturino* before starting, properly attested, though it must be confessed that this class of persons in Sicily, being comparatively few and well known in the cities, are much more trustworthy and honourable than those of the same vocation on the mainland, especially at Naples. We must do the Sicilian *vetturini* the justice to state that, though they are fully alive to the advantages of a good bargain, we have never met with an instance of roguery, overreaching, or incivility among them. They always expect a *buonamano* at the end of the journey, and, though this is stipulated for, the amount is left to the traveller's generosity and appreciation of their conduct. On a long day's journey, where there is danger of being benighted, the traveller should see that the *vetturino* has candles or oil for the carriage lamps. He should stipulate that the sum he agrees to pay is to cover the tolls at the *barriere*, or *catene*, as they are called, and all other expenses of the road. In bargaining with a *vetturino* for a carriage from one town to another, the traveller has nothing to do with the return. The *vetturino* rarely fails to fill his carriage on his way back, though to less advantage, it may be, to his purse. A return carriage may be had for ⅓ or ⅔ less than the usual charge.

Carriage-roads being still rare in Sicily, confined to the centre, and to the northern and eastern coasts, he who would make the tour must be prepared for much rough and tedious work in the saddle. Through the greater part of the island communications are kept up by mere bridle-paths over rugged mountains and deserts of heath, or corn. On such tracks progress is necessarily very slow: and the horse is less serviceable than the mule. The traveller has, however, his choice between the saddle and the *lettiga*.

The *Lettiga*, the *lectica* of the Romans, whatever its ancient form, is now a narrow carriage, with room for two persons only, who sit opposite to each other; it is mounted on two stout long poles, on the principle of the palanquin or sedan-chair, though borne not by men, but between two mules, one in front and one behind, the poles being attached to their saddles like shafts. The carriage is gaudy outside with painted figures of the Virgin and saints, or souls in purgatory; but the inside is generally shabby and dirty. A third mule laden with the luggage, and ridden by the *lettighiere*, takes the lead, and another muleteer walks at the side, regulating the pace of the mules and goading them on with a long spiked pole. The pace is from 3 to 3½ miles an hour. The motion is very unsteady and unpleasant, resembling, from the centre of gravity being thrown too high, that of a boat at

sea; besides which, the sloping position the vehicle assumes on ascending or descending throws the one passenger into the other's lap; and the ear is eternally deafened by the clang of innumerable bells with which the mules are decorated, and without which it is said they will not travel. There is also considerable danger of upsetting on very rugged ground. Such a conveyance is suited only to females, the invalid or infirm; yet it is used in some districts of Sicily by all conditions of men. The cost is regulated by the price of mules and labour, with some addition for the vehicle.

Mule-travelling.—When the tourist quits the high-roads of Sicily, he has no alternative but the *lettiga* or the saddle, and no Englishman will hesitate in his choice. The mules of Sicily are generally tall beasts, of great endurance, but slow pace. They are accustomed to creep with long strides, in Indian file, at the rate of 3 or 3½ m. an hour; and this mode of progress for many hours a day is very tedious and fatiguing. The motion at first is most disagreeable. The rider's body is worked backwards and forwards at every step of the beast, and so incessantly shaken and jolted, that every portion of it suffers fatigue; yet after a few days the stiffness wears off, and the fatigue is less felt. Uneasy as the motion is, it is singular that it is greatly conducive to drowsiness.

"The acquaintance which it gives you with this race is one of the characteristic features of Sicilian travelling. The mule seems to have no sense of fatigue, of kindness, or of emulation; a light or a heavy load, a long or a short distance, a good or a bad road, provided only the pace be not rapid, are all without the slightest effect upon the physical composure of the mule. The wiry beast works in his own way, and in no other, resenting punishment, but hardly otherwise affected by it, and still less accessible by any other means of influence. Michael calls his mules 'Porco!' when they stumble. But they really seem like Frankensteins of the animal creation. Sympathy, however, they have; and with a faint yet wild and unnatural neighing they will sometimes recognise relationship."—*W. E. G.*

In hiring mules the traveller should stipulate for a saddle as the word is understood in England, or he will find himself mounted on a rude pack-saddle of unnatural breadth and minus stirrups, a seat of which he will retain a feeling recollection long after he has dismounted. Ladies' saddles are to be had in the large cities, and must be expressly stipulated for. The hire of mules varies in price with the season. In the winter, when there is little demand for their services for agricultural purposes, they may be had for 8 or 9 tarì a day; but in the seasons of ploughing, and of gathering in the crops, they cannot be hired for less than 12 or 15 tarì each.

§ 8. The Giro, or Tour of the Island.

There are two modes of accomplishing the tour of Sicily. The first is to hire mules with a muleteer at a fixed price each a day, the traveller providing for himself at the inns. The other is to take a guide, who will provide mules, meals, and beds for a certain sum per diem.

Those who are accustomed to Sicilian travel, and know the people and the language, can journey at a much cheaper rate by adopting the former plan, or by hiring fresh mules from town to town. In this case the traveller

should stipulate that the beasts are to be entirely at his disposal, to go whither, and halt when and where he pleases; that he is to pay only half price for them on those days on which they rest; that they should do on an average about 30 m. a day, and on occasion as much as 40 m.; and he should stipulate the number of days of return to be paid for, and the rate, from the town where he intends to give them up. For the days of return, the price is usually at the rate of ¾ of that fixed for working days. It is customary, when mules are hired at Palermo and dismissed at Messina, to pay for 2 days only of return at working prices. The muleteer values his own services at the same rate as those of a mule. The price stipulated for is understood to cover the tolls at the *catene*, and all the expenses of the mules.

To those travellers who study comfort rather than economy in a Sicilian tour, and would escape petty annoyances as far as possible, we recommend the second plan. Professional guides are to be found at Messina as well as at Palermo; but as most travellers make the latter their starting-point for the *giro*, we refer them to p. 8 for information respecting the guides, who are always to be found or heard of at the "Trinacria." The guide engages to find the necessary number of mules, and to replace them, if need be, by others on the journey; to pay the muleteer, the tolls, and all expenses of the road; to take the traveller to the best hotels, to give him coffee in the morning before starting, a breakfast of so many dishes at the halting-place at midday, and a dinner of so many more at night, with wine of the country *ad libitum;* in short, to pay every expense, save the *buonamano* to the muleteers, and fees to local valets de place, at a certain rate of payment daily. The tariff has risen somewhat of late years on account of the advanced price of provisions, of mules, and of labour throughout the island. In the spring of 1863 it was as follows:—

For one person alone	6 piastres a-day.
For two persons	4 piastres a-day each.
For a party of three	4 ducats a-day each.
For a party of four	3 piastres a-day each.

With a further reduction in proportion according to the number of travellers. The guide expects a *buonamano* for himself, in addition, at the conclusion of the tour; and he asks for a written certificate on being discharged. He also expects 2 days' notice of discharge, as he lays in a stock of provisions at every town. The traveller is at liberty to dismiss his guide when and where he likes, on paying return-fare to Palermo. It is well, however, to fix beforehand the number of days to be calculated for the return from each of the ports where the traveller is likely to give up his mules. From Girgenti, it should not be more than 2 days; from Catania or Messina, 3; and from Syracuse, 4 days; for it should be remembered that the mules by taking the *scorze* make the distance much less than by the high-road. The return-money is paid *only for the mules*, at the rate of 8 tarì a day for each beast. The guides are all cooks, and serve up a far better dinner than the traveller would be able to procure by ordering it at a country hostelry. For his own security, it will be well for the tourist to have a written agreement drawn up with his guide, containing all the necessary stipulations. He should also let the guide know the precise route

he wishes to take, or the latter may consult his own convenience rather than his employer's.

For the route generally taken in the *giro*, see 'Skeleton Tours.'

§ 9. Inns and Accommodation.

The hotels in the chief cities of Sicily—Palermo, Messina, Catania, and Syracuse—will well bear comparison with those of cities of corresponding size on the mainland of Italy. The second-rate towns, however,—such as Trapani, Marsala, Girgenti, Licata, &c.,—afford but poor accommodation for the traveller; whilst the inns in the towns of the interior are with few exceptions filthy in the extreme, and destitute of everything which an Englishman regards as comfort. But comfort, as Byron says, is not to be expected by folks that go pleasuring. Brick floors unswept and covered with filth; walls foul with tobacco-juice, vermin, and obscenities; sheets rarely clean, and often swarming with hungry occupants; towels that may have served a generation of muleteers; table-cloths with the stains of a thousand meals; water scarce, and soap never to be seen; all the appliances of the table of suspicious cleanliness, and cookery only to be stomached by those whose confidence equals their appetite;—such are some of the features of Sicilian wayside *locande*. To these may often be added a roof which fails to keep out the rain, windows that will not close, a door without a fastening, and, to crown the whole, a landlord without a conscience. In Sicilian country inns the traveller may expect less to eat than to be eaten. He may, however, sometimes avoid one cause of sleeplessness by drawing his bed clear from the wall.

This is the dark side of the picture. Think not there is no sunshine to compensate for this gloom. He who, with youth, health, and enthusiasm, enters on the tour of Sicily, will little heed these discomforts. The proverbial lot of the poor man who marries for love is reversed for him. He may have uncomfortable nights, but he will enjoy glorious days. Eagerly does he spring from his couch in the grey twilight at the call of his guide, drinking in the pure mountain breezes with his cup of coffee, and joyfully does he enter on his day's travel, forgetting the petty annoyances of the night. The grand or wild outlines of the scenery, enhanced to sublimity whenever Etna's giant crest of snow rises on the view; the balmy, fragrant atmosphere; the gorgeous sunshine; the tints of the landscape, ever varied by the rich carpets of wild flowers, or the shifting effects of light and shade; the sapphire vault overhead—

"Dolce color d'oriental zaffiro;"

the amethyst sea flecked with snow-white sails—such nature alone is enough to fill his soul with admiration, and to quicken his pulse with joyous excitement. A delightful episode in one's life is this short tour through Sicily, and its enjoyments will be long fresh in the memory, while its discomforts are soon forgotten. He who has made it will fondly cherish in after years reminiscences of plains overflowing with wine and oil, of valleys dark with orchards, where the luscious gold of the orange, or the purple honey of the fig, tempted him to linger; of breezy wastes sprinkled with the dwarf-palm and myrtle, where he crushed out fragrance

at every step; of mountain ranges robed in glory or shrouded in purple gloom. He will recall with ever-renewed delight the castle of feudal times cresting the mountain peak, the pine-girt convent gleaming from the wooded slope, the tower-capped headland defying the waves, the mysterious cavern-pierced glen, the temples of old crowning the cliffs in a majestic succession of ruins, or strewing the ridges in mighty mounds. Even the naked and rugged lava-stream, dreary and forbidding as it is in its wonderful reality, will brighten in the view of memory, and the sublime horrors of the mighty volcano will assume a charm in the recollection. Not so the towns and villages he traverses on his tour; they will rarely be remembered with pleasure. Seldom, indeed, have they any attraction for the traveller beyond that of affording him a resting-place for the night; and he rejoices in the morning to quit the squalor, idleness, and misery which pervade them. Yet remains of mediæval art occasionally arrest his attention, and the habits of the rural population at all times furnish an interesting subject of contemplation.

"Nothing can be more palpable than the whole anatomy of a Sicilian village to the hastiest passer through it. Every door is open; every inhabitant without, or at it, or in sight through it. A shop or two of wares indicated by flags projecting—no name or writing of any kind on any house; some wine-stores; some mills at work; always bread and some little fruit exposed; a solitary school of six boys, a master, and a rod, while there are 600 in the street; women spinning and knitting, a few here and there weaving; children in every degree of approximation to nakedness; and a large proportion of the population unemployed;—such are the features presented. I never saw a country with so little of what is *written* in any form exposed publicly to view."—*W. E. G.*

The tourist will be fortunate if, in such quarters, he finds anything more substantial than bread, eggs, and wine. In the Sicilian country *locanda*, as in a Spanish *venta*, the reply to the first question of the hungry traveller is, "What you have brought with you." Guests other than carters and muleteers are so rare, that no provisions are kept for chance customers; and if the tourist arrive late in the day, his prospect of going supperless to bed is considerable. Should he travel with a guide on the terms just detailed, he will be spared all anxiety on this score; but if he is catering for himself, he should never omit an opportunity of replenishing his saddle-bags. The bread of Sicily is excellent, very like that of Spain, made of the same long-bearded wheat, and baked in the same fashion. In the most miserable villages it is often superlative. The wine is far more generous than that of Italy, France, or Germany, and it is rare to find a hamlet without drinkable wine. Meat is generally to be had in the towns; but it is seldom other than lamb or kid. Fowls are dear, and rarely fat. Wild duck and other game are sometimes to be procured in the cool season. Goat's milk is to be had in the towns for the morning's coffee, but not at a later hour. Maccaroni is generally to be purchased, and the ewes' milk cheese of the country, in default of a better, must be substituted for Parmesan.

§ 10. Requisites for Travelling.

As so few comforts are to be met with in Sicilian travel, the tourist must endeavour to supply the deficiency by carrying what he can with him.

First, as to dress. The importance of thick-soled shoes should be borne in mind, in a land of few roads, rugged mountain-paths, and beds of lava; yet it is necessary that the nails be not prominent, or there is danger of slipping on the flagged pavements, or in climbing rocky steeps. A light waterproof cape, to keep off rain, will be found of great service. A plaid, too, is invaluable as a cloak in cold weather, as a blanket on occasion, and as a cloth to soften the saddle, which is often distressingly rough. Leather leggings are useful in wet weather. Those who would not trust too much to Sicilian sheets should provide themselves with a pair sewn into a bag, with a string round the open end to tighten round the neck when in bed. The assaults of the vermin may thus be delayed, if not absolutely defied.

Tea, which can be purchased at the large cities, should not be forgotten in a Sicilian tour, for "nothing," it has been truly observed, "is productive of so much comfort, in proportion to the space it occupies, as tea." A small metal teapot should not be omitted. Teacups are not to be found *en route*, but the traveller soon learns to relish his tea out of a tumbler. He should make it himself, or teach his guide, for tea is not comprehended in Sicily; and if he sends the pot for hot water, it will probably be returned with the leaves scalded, but the tea poured off. A little brandy will be found useful in the tour of Sicily. It can be procured only in the large cities. Coffee is everywhere to be had at the cafés, but it is weak and muddy, and the traveller would do well to carry a small spirit-lamp, and make his own. Butter is rarely met with in Sicily, and the traveller who makes the *giro* should take with him a pot of the excellent butter of Olivuzza, and some English or Parmesan cheese for his maccaroni. He who would avoid the necessity of using the crockery and plate at the country *locande* should carry a small canteen, which, in the space of little more than a foot cube, will contain everything he will require for the table.

A circular box measure of 50 ft., and a pocket-compass, must not be forgotten by those who wish to study the remains of ancient architecture.

§ 11. Seasons for Travelling.

The season for travel in Sicily is from October to May. Few Englishmen would select the summer months for a tour through the island, though the lands of Southern Europe, and the outdoor life of their inhabitants, are to be seen to most advantage at that season. Summer, too, is the best time for the ascent of Etna. But in general the English tourist, unless "pulveris atque solis patiens" from a long residence in hot climes, will prefer the cooler months. In September the autumnal rains commence, but after the first few showers, and during October, there is a delightful season for travel; it is the season of the vintage and cotton-crop, of rich tints on the foliage, and richer sunsets; a season with all the brightness of summer, without its oppressive heat. Travelling is more expensive, however, than ordinary, owing to the great demand for mules and labour. November is generally a wet month, and, besides the usual inconveniences attending such weather, in Sicily there is this in addition, that the rains suddenly swell the *fiumare* into furious torrents, and the traveller runs the risk of being detained for days at some wretched wayside inn, until the waters subside and the streams become fordable. December is better, though inclined to be wet, stormy,

and cold. January is a delightful month, charmingly bright and pleasant; spring indeed seems to come in with the year, for the almond-trees, which abound on the southern coast, are then in full blossom. The days, however, are inconveniently short for making the tour of the island. In February and March the weather becomes again somewhat unsettled, with showers in the former, and cold, stormy winds in the latter month, but with frequent intervals of fine weather. April is not the changeable season it is in England, but fair, bright, and warm as an English June. The cost of travelling is then increased by the demand for labour to prepare the ground for the sowing of cotton. May is still brighter and warmer; and these two months are the most delightful season for the tour of Sicily. The country is then seen in all its glory. The rocky hillside, the barren heath, the corn-slope, and grassy meadow are then all "painted with delight;" such a gorgeous mantle of rainbow hues surely Nature never cast on any land but this; and the tourist is at no loss to comprehend why the poets of old represented Proserpine as gathering garlands of wild flowers in the fields of Sicily.

§ 12. Security of the Roads.

Whatever the faults of the late Bourbon Government, it had at least this merit, that it kept the roads throughout its dominions as secure for the traveller as those of Northern Europe. On the mainland this was ensured by throwing the responsibility of keeping the roads safe on the several *comuni*, or towns. In Sicily it was effected by the system of rural police, called Companies at Arms, of which we shall presently speak. That Sicily is not so secure now as it was under the former *régime*, is not owing to the same causes as disturb the continental portion of the old kingdom. Brigandage is not carried on here under the mask of political disaffection. There are no bands of reactionists in Sicily in arms against Victor Emmanuel. Those who have taken to the road are of that class which is ever looking out for opportunities of robbery and violence, and which has found them in the unsettled state of the island since the expulsion of the Bourbons. When we bear in mind the complete subversion of the old political system, under which everything was done with the strong hand, and the police claimed the monopoly of committing outrages against person and property, the sudden transition from the most abject political slavery to constitutional liberty, the almost entire change not only of measures, but of men, that has since been introduced, it will hardly be matter of surprise that the police machinery has not yet been got into such thorough working order as under the Bourbons. The activity of the new Government in apprehending malefactors has been neutralised by its remissness in securing them. At Christmas, 1862, a large number of offenders, not less, it is said, than 127, contrived to effect their escape in one night from the gaol at Girgenti, and the roads were at once rendered insecure, and outrages were daily reported. That was an exceptional state of things, however, and one that, with the increase of vigilance on the part of the authorities, every day tended to remedy. Another cause of insecurity in Sicily under the new dynasty is to be found in the conscription, which has now for the first time been enforced, and has had the natural effect of driving a number of youths to the mountains.

These *renitenti* are generally maintained by their friends, and are then harmless; but necessity has occasionally driven them to deeds of violence that are foreign to their character.

The reports of robberies in Sicily during the past year have lost nothing by circulation. Though it cannot be denied that such things have occurred, there is little doubt that they have been exaggerated and multiplied by the fears of the people. Certain it is that even at the most perilous season, and in the most disturbed districts, English travellers met with perfect impunity. The outrages have been confined to the mountainous districts of the interior, and to the southern coast. Not an instance was reported as occurring on the roads connecting the great cities on the eastern coast of the island, or in the neighbourhood of Etna.

Travellers who would avoid all risk of such accidents may visit the chief cities and their environs with perfect security, and may even make the tour of the island by the steamers which periodically perform it, touching at the principal ports.

Compagni d'Armi.—The security of the roads in Sicily is still left to the keeping of the Companies at Arms. This body of rural police was established in 1812, during the English occupation of Sicily; for at that time, as for ages previous, the island was so overrun with bandits that stringent measures for their suppression were imperatively demanded. To each of the 24 districts of Sicily a squadron of horse was assigned, by the name of a "Company at Arms," under the command of a captain appointed by the Government, but who selected his own men. This system of police was abolished after the disturbances of 1837, and replaced by Neapolitan *gendarmes*, who were driven out with the troops in the revolution of 1848, and the Compagni, being restored, were confirmed in 1849, on the re-establishment of the royal authority. The captains receive 32 tarì, the lieutenants 10 tarì, and the privates 8 tarì a day, paid monthly. One quarter of this sum is kept back till the end of the year, in order to meet all contingent demands; for both officers and men are held responsible for all highway robberies committed within their respective districts between sunrise and sunset, and the captains have further to give security of 2000 *onze* to the Government on the same account. Out of their slender pay the men have to purchase and keep a horse, and find their uniform; but the Government provides them with carbine, sword, and pistols. By living in the country towns and villages they learn all the bad characters; and if a robbery be committed, they know where to look for the property. It is a singular system of police, peculiar to Sicily, which, by the identity of interests secured by the common responsibility, has in ordinary times ensured the safety of the roads.

§ 13. Skeleton Tours.

The tour of the island may be very well accomplished in a month, provided the traveller does not stay more than a day or two in any place. The following is the usual tour; the hours show the time required to accomplish the distance on mules. The asterisks mark the sites where the tourist should sleep. It is usual to start from Palermo, and proceed as follows:—

	Miles.	Hours.			Miles.	Hours.	
		H.	M.			H.	M.
Palermo	..	..		*Syracuse (2 days) ..	22	6	0
Partenico	19	5	30	*Lentini	32	9	0
*Alcamo	13	3	30	*Catania (1½ day) ..	18	4	30
Segeste	9	2	30	Etna (2 days) ..	..	..	
*Trapani	22	6	0	*Giardini	33	9	30
Eryx	..	..		Taormina	..	..	
*Marsala	18	5	0	*Messina (1½ day) ..	33	10	0
Mazzara	12	3	30	*Spadafora	17	5	0
Campobello	8	2	15	Milazzo	7	2	0
*Castelvetrano	4	1	0	Barcellona	8	2	15
Selinus (1 day) ..	8	2	30	*Tindaro	12	3	30
*Sciacca	22	6	0	Patti	6	2	0
Monte Allegro	22	6	0	*Brolo	14	4	0
*Girgenti (1½ day) ..	20	5	30	St. Agata	18	5	0
*Palma	14	4	0	*Santo Stefano	21	6	0
Licata	12	3	30	*Cefalu	24	7	0
*Terranova	18	5	0	Himera	15	4	0
Vittoria	18	5	0	*Termini	9	2	30
*Ragusa	15	4	0	Solanto	..	..	
Modica	7	2	0	Bagaria	..	..	
Ispica	5	1	45	*Palermo	25	6	30
Rosolini	8	2	30				
*Noto	9	2	30	Total miles ..	597	..	
La Pizzuta	..	..					

Or 600 m. accomplished in 22 days of actual travel, at the average rate of 27 m. a day, exclusive of visits to objects a little off the road. This leaves 8 or 9 days for rest, and the ascent of Etna, which will require two. This tour may be shortened by 2 days by omitting Trapani and Marsala, and proceeding from Alcamo and Segeste, through Calatafimi, Vita, and Salemi, to Castelvetrano, 36 m., which may be accomplished in 10½ hours, exclusive of the time spent at Segeste.

The tour may also be greatly shortened, and rendered less expensive, by dismissing the mules at Syracuse, and proceeding to Catania and Messina by carriage or steamboat, returning thence to Palermo by steam.

In the above table we have allowed the shortest possible time for seeing the various points of interest. Should the traveller wish to sketch, take architectural measurements, geologize, or botanize, he must devote much more than a month to the tour.

By this tour, nothing is seen of the interior of the island, which is full of interest, antiquarian and picturesque. The west and south coasts in point of scenery are the tamest portions of Sicily, though they have a few spots of much attraction in that respect, as Trapani, Sciacca, Girgenti, Licata. But the tourist might well deviate from the beaten track, and leave the southern coast at Girgenti, thus :—

	Days.
Palermo to Alcamo	1
Alcamo, by Segeste, to Castelvetrano	1
Castelvetrano, by Campobello and Selinunte, to Sciacca	1
Sciacca to Girgenti	1

	Days.
Girgenti. Stay	2
Girgenti, by Favara and Cannigatì, to Caltanisetta	1
Caltanisetta to Castrogiovanni	1

Here the tourist may dismiss his mules, as he is on the high road, and can proceed by carriage as far as Messina.

Castrogiovanni and Calascibetta. Stay	1
Castrogiovanni to S. Filippo	1
S. Filippo, by Centorbi, to Adernò	1
Adernò to Catania	1
Catania. Stay, and ascend Etna, if the weather be fine	3
Catania to Syracuse, by Lentini	2
Syracuse. Stay	2
Return to Catania by steamer, a few hours, or by way of Agosta on mules	1
Catania to Giardini, with excursion to Taormina	1
Giardini to Messina	1
Messina and environs	3
The northern coast to Palermo by land, 7 days, for which fresh mules must be hired at Messina; or by steamer, which touches at the most picturesque spots, and at Lipari	1
Palermo and environs	5
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Classical Tour through Sicily.

	Days.
Palermo to Alcamo	1
Alcamo, by *Segeste* (temple and theatre), to Trapani (*Drepanum*) ..	1
Visit to Monte S. Giuliano (*Eryx*—walls and site of temple)	1
Trapani to Marsala, visiting S. Pantaleo (*Motya*) on the way	1
Marsala (*Lilybæum*) to Castelvetrano	1
Excursion to ancient quarries at Campobello, and to Selinunte (*Selinus*—7 temples)	1
Castelvetrano to Sciacca (*Thermæ Selinuntinæ*—baths in Monte S. Calogero)	1
Sciacca, by *Heraclea Minoa*, to Girgenti	1
Girgenti (*Agrigentum*—temples and tombs). Stay, at least	2
Girgenti to Caltanisetta (ancient tombs on road)	1
Caltanisetta to Castrogiovanni	1
Castrogiovanni (*Enna*—site of temple and tombs), and excursion to the lake (*Lacus Pergusa*)	1
Castrogiovanni, by Asaro (*Assorus*), to S. Filippo (*Agyrium*)	1
S. Filippo, by Centorbi (*Centuripæ*), to Adernò (*Adranum*)	1
Adernò, by Licodia (*Ætna*) and Paterno (*Hybla*), to Catania (*Catana*)	1
Catania, by Palagonia, Mineo (*Menæ*), and Lago de' Palici (*Lacus Palicorum*), to Caltagirone	1
Caltagirone to Terranova (*Gela*—remains of temple)	1
Terranova, by Camarana (*Camarina* and lake), to Scicli (*Casmenæ*) ..	1
Scicli to Modica (*Motyca*), Ragusa (*Hybla Minor*), and Cava d'Ispica ("rock-city")	1
Modica to Noto, the *Asinarus*, La Pizzuta, and *Helorus*	1
Noto to Syracuse, crossing the *Erinæus* and *Cacyparis*	1
Syracuse and environs	3
Excursion to Palazzolo (*Acræ*—theatre, odeum, tombs), and Pantalica ("rock-city," *Erbessus*), returning by the *Anapus*	2

	Days.
Syracuse, by *Megara Hyblæa*, to Lentini (*Leontini*)	1
Lentini to Catania	½
Catania (theatre, amphitheatre, baths, &c.) and Etna (Tower of the Philosopher)	3
Catania, by Capo Schisò (*Naxos*), to Giardini and Taormina (*Tauromenium*—theatre, naumachia, tombs, &c.)	1
Giardini to Messina (*Zancle* or *Messana*)	1
Messina and environs	2
Messina to Milazzo (*Mylæ*)	1
Milazzo, by Tindaro (*Tyndaris*—theatre, gymnasium, &c.), to Patti	1
Patti, by S. Marco (*Agathyrnum*), to Sta. Agata	1
Sta. Agata, by S. Fratello (*Aluntium*) and Caronia (*Calacte*), to Santo Stefano	1
Sto. Stefano, by Tusa (*Alæsa*) and Pollina (*Apollonia*), to Cefalù	1
Cefalù (*Cephalœdium*—Cyclopean structure on mountain), by *Himera*, to Termini	1
Termini (*Thermæ Himerenses*—amphitheatre, tombs, aqueduct, &c.), by Solanto (*Solöes*), to Palermo (*Panormus*)	1

Mediæval Tour through Sicily.

The remains of Saracenic, Norman, and Gothic architectnre are so numerous in Sicily, that it would require several tours to include every object of interest. We will endeavour, however, to sketch out one which shall comprise all the most remarkable sites. The time we have allowed is that required to see the mediæval antiquities only of the several sites, leaving out of consideration the other objects of interest:—

	Days.
Palermo and environs, including Monreale, Baida, Monte Caputo, &c.	5
Palermo, by Calatubo, to Alcamo	1
Alcamo, by Calatafimi, to Trapani	1
Trapani and Monte S. Giuliano, to Marsala	1
Marsala, by Mazzara, to Salemi	1
Salemi to Giuliana	1
Giuliana, by Caltabellotta, to Sciacca	1
Sciacca to Girgenti	1
Girgenti, by Favara and Naro, to Caltanisetta	1
Caltanisetta, by Pietraperzia and Barrafranca, to Piazza	1
Piazza to Castrogiovanni and Calascibetta	1
Castrogiovanni, by Leonforte, to Nicosia	1
Nicosia, by Troina, to Bronte	1
Bronte to Maniace and Randazzo	1
Randazzo, by Malvagna, Castiglione, and Caltabiano, to Giardini	1
Giardini, by Taormina, Savoca, Fiumedinisi, Abbey near Itala, Scaletta, to Messina	1
Messina and La Badiazza	1
Messina to Syracuse by steamer	1
Syracuse to Catania by steamer	1
Catania, by Motta and Paternò, to Adernò	1
Adernò, Ponte Carcaci, S. Filippo, to Nicosia	1
Nicosia, by Sperlinga, Gangi, Petralia, to Polizzi	1
Polizzi, by Caltavuturo, Sclafani, Collesano, to Cefalù	1
Cefalù to Termini	1
Termini, by Caccamo and Ciminna, to Villafrate	1
Villafrate, by Diana, Baths of Cefalà, and Misilmeri, to Palermo	1
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Geological Tour through Sicily.

The following tour is substantially that sketched by Dr. Daubeny, as one that will give the geologist as complete a view as possible, in a short time, of the physical structure of the island. The objects *en route* have in many instances been added.

	Days.
Palermo—Bone-caverns of S. Ciro and Mondello, Grotto at Baida. Caves in the cliffs beneath M. Pellegrino	1
Palermo, by Sferracavallo and Carini (bone-cave), to Alcamo	1
Alcamo to Trapani, by Segeste (hot springs)	1
Trapani (Monte San Giuliano) to Marsala	1
Marsala (recent breccia well seen here), by quarries of Campobello, to Castelvetrano	1
Castelvetrano, by ruins of Selinus, to Sciacca. (Near Sciacca, Monte S. Calogero, with the Baths of Dædalus)	1
Sciacca to Monte Allegro (beds of selenite), visiting the sulphur-mines of Cattolica	1
Monte Allegro to Girgenti	1
Girgenti, by Le Maccalube (air volcanoes), Comitini (sulphur-mines), and Le Grotte, to Caltanisetta	2
Caltanisetta (mud-volcano at Terra Pilata), by sulphur-mines of Gesù Longo, and extinct crater of Capo d'Arso, to Castrogiovanni	1
Castrogiovanni, excursion to Alimena (mines of rock-salt)	1
Castrogiovanni, by vale of Enna, to Caltagirone	1
Caltagirone, by Vizzini (bed of oysters between beds of lava), to Palazzolo	1
Palazzolo by Ragusa (bituminous rock), to Modica	1
Modica, by Cava d'Ispica (artificial caves), to Pachino	1
Pachino, to rocks of Capo Passaro, return, and proceed to Noto	1
Noto to Syracuse (quarries, and caves in cliffs of Acradina)	1
Syracuse to Sortino (caves of Pantalica) and Monte Sta. Venera	1
Sortino to Lentini	1
Lentini to Minco (Lago Naftia) and Palagonia (lavas)	1
Palagonia to Catania	1
Catania to summit of Etna and return	2
Catania by Cyclopean Isles, and Aci Reale (La Scalazza, and Grotta delle Colombe) to Zaffarana	1
Zaffarana to Val del Bove, and return to Catania	1
Catania, by Motta and Paternò, to Adernò	
Adernò to Salto del Pecoraro, return and proceed to Randazzo	1
Randazzo, by F. Freddo and mud-volcanoes, to Giardini	1
Giardini, by Taormina, Fiumedinisi (mines), and Ali (hot springs), to Messina	1
Messina to Milazzo (examine the promontory)	1
Milazzo to Giojosa, by Tyndaris	1
Giojosa to Santa Agata	1
Santa Agata, by S. Fratello (bone-cavern), to Cefalù	1
Cefalù to Termini (hot springs)	1
Termini to Palermo, by Bagaria (recent breccia)	1

HANDBOOK

FOR

TRAVELLERS IN SICILY.

PALERMO.

GENERAL INFORMATION.

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Few tourists visit Palermo who do not approach it by sea.

The approach from this side is wonderfully fine. It is thus described by Goethe:—"At three o'clock in the afternoon we got into the harbour, where the most lovely and enchanting view met our eyes: the city lying to the N., at the foot of a high mountain, beneath a sun just past its meridian lustre; the side of the buildings opposite to us in shadow, clearly defined and illumined by the reflected lights. On the rt. Monte Pellegrino, with its graceful forms in the most intense light; on the l. the wide, outstretched shore, with its bays, promontories, and headlands. What farther gave the most delicious character to the scene was the young green of the graceful trees, whose tops, lit up from behind, waved to and fro, sparkling over a background of dark grey buildings, like large clusters of vegetable

glowworms. A transparent atmosphere gave a blue tone to all the shadows. The air was soft, warm, and fragrant; the wind tepid and balmy. . . . No words can express the aërial brilliancy which floated around the coasts as we approached Palermo. The clearness of *contour*, the softness of the whole, the tender blending of tones, the harmony of heaven, earth, and sea—he who has once seen it possesses it for life. Now I understand Claude Lorraine, and have some hope, even in my northern home, of being able to bring before my mind some faint shadowy images of this delicious abode."—*Translation by Mrs. Austin.*

Here is another picture drawn by a French pencil:—"From the deck of our steamer we could trace the bay as it penetrated inland, bounded by verdant shores. At the extremity of this gulf, between the leafy eminences of Olivuzza and La Flora, rose Palermo, with its crowded shipping, and those rounded domes and slender spires which give it something of the character of an eastern city. The sombre masses of green in the more distant parts of the landscape indicated the site of the groves of orange, lemon, and carob-trees, which terminate the Conca d' Oro. Glancing upward along the mountain slopes, we descried Monreale, with its ancient cathedral, while high above, in the remote background, rose the magnificent mountain range, which encircles this rich landscape as in a frame, and stretches for many miles into the interior of the island. Rising in six distinct slopes, these mountain chains exhibit, at an altitude of more than 4000 ft. above the sea, their rugged sides and sharply-defined peaks, still covered, when we first saw them, with the winter's snow. Sloping downward in a semicircle, as if to embrace and defend the open valley at their base, these Alpine ranges project on either side, at 10 m. distance from one another, far into the sea, terminating on the l. in Capo Zaffarana, which protects with its compact masses the palaces of Bagaria, and on the rt. in the Capo di Gallo, whose bright limestone summit glittered in the light more than 1800 ft. above our heads; and in Monte Pellegrino, among whose precipices winds the steep road leading to Santa Rosalia's Cave. Sheltered by these colossal bulwarks, the surface of the bay reflected as in a mirror the image of Palermo *la Felice* slumbering in a balmy atmosphere."—*A. De Quatrefages.*

Skirting the base of the beetling precipices of Monte Pellegrino, with the statue of the tutelar saint, Rosalia, on the verge high above your head, you pass the lighthouse, and cast anchor in the port. When the vessel has obtained *pratique*, you are at liberty to land, having first obtained a printed receipt for your passport. Your luggage is then conveyed to the Dogana, or Customs, on the beach hard by, the boat fare to which for each passenger, including luggage, is 2 tarì. Here vehicles are usually in waiting to convey you to the hotels, which are 1½ m. distant, the fare for a carriage with a single horse being 2 tarì; for one with 2 horses, 4 tarì, with something additional for luggage. Or, if the sea be smooth, you can cross to the Marina in a boat, the fare with luggage and porterage to the hotel being 2 tarì for each passenger. In either case at the city gates you will be stopped by a *doganiere*, not inquisitive, but importunate, whose request for "a bottle" may be satisfied by a tarì, or even by half that amount. Sometimes at the Sanità, or landing-place, you encounter another official, who also expresses his desire to drink your health, and, if anxious to save time, you will satisfy his thirst.

Hotels.—The "Trinacria," 14, Via di Butera, is without question the first hotel in Palermo and in Sicily. It stands in the best position in the city, commanding an enchanting view of the sparkling bay with its grand boundaries, Monte Pellegrino and Capo Zaffarana, of the Lipari Isles dim and grey on the horizon in front, and even of Etna, whose snowy crest may be seen when free from clouds, though at the distance of much more than 100 m.,

soaring over the intervening mountains beyond the isthmus of Bagaria. From the terraced roof of the inn the view of the city and the encircling mountains is also superb. The Trinacria was erected a few years since expressly for an hotel, and contains more than 50 bedrooms, besides spacious and well-furnished sitting-rooms on every floor, all of which, as well as the bed-chambers overlooking the sea, have fireplaces, and are carpeted. The cuisine is excellent; table-d'hôte from 4 to 5 P.M., according to the season. Hot and cold baths may be had in the hotel. Salvator Ragusa is a model landlord, ever at his post, unfailing in his attentions to his guests, and in his endeavours to make arrangements for their comfort and convenience. Having travelled with English families in his younger days, he not only speaks our language fluently, but understands our wants and how to provide for them. Under such auspices the Trinacria is one of the most comfortable and best-regulated hotels south of the Alps, and an admirable winter abode for invalids, who, besides the enjoyments of sea-air and glorious scenery from its windows, can take exercise on the terrace overhanging the Marina. We specify these facts, as the visitor to Palermo is dependent almost wholly on the hotels, private lodgings being nearly unknown. The charges in the Trinacria are moderate, considering the accommodation. The price of apartments varies according to the size and story, but a bedroom and sitting-room overlooking the sea may be had for less than 2 dollars a day. Bedrooms from 4 to 8 tarì, according to the story. Firewood, 8 tarì the basket. Dinner at the table-d'hôte, 8 tarì; in apartments, 12 tarì. Breakfast, with eggs and cold meat, 4 tarì. Service, 2 tarì a day. A warm bath, 6 tarì. Servants' board, 1 dollar a day each.

"Hôtel de France," kept by the widow Giachery and Sons, is well situated on the spacious Piazza Marina, between the Palazzo de' Tribunali and the Zecca, and, though it does not command a view of the sea, the precipices of Monte Pellegrino and the mountain-crests around Palermo are striking and cheerful features. This hotel has been greatly improved of late years, and is now a comfortable house, much resorted to by bachelors. By some it is preferred to the Trinacria as a winter residence, on account of its more southerly aspect, but the winds from the mountains, to which it is exposed, especially the keen and prevalent *maestrale*, are very trying at that season to invalids. The house is clean, the apartments well furnished, the attendance good. Baths, hot and cold, are to be had. A table-d'hôte at 4½ P.M. The charges to a transient guest are not lower than at the Trinacria; but he who intends to remain some time may make a more economical arrangement.

For those who study economy, or desire a central situation, the "Albergo di Sicilia," 84, Via Pizzuto, kept by Signora Ceccia di Marco, offers advantages. It has handsome, clean, and well-furnished apartments, at a cheaper rate than at the other hotels, and its charges are altogether more moderate. There is no table-d'hôte, but dinners are served at a stipulated rate per head—"*secondo i piatti.*" The cuisine is Sicilian, but good.

The other inns of Palermo are of inferior character, and frequented chiefly by natives. "Albergo dell' Universo," 383, Toledo; "La Fortuna," in the Toledo, close to the Finanze; "Albergo di Londra," in the Via de' Cartari, Toledo; "Albergo Belvedere," in the Piazza di S. Francesco d'Assisi; "Leon d'Oro," Piazza de' Latterini.

Private Lodgings, as already stated, are very rare in Palermo. The season being limited to the winter months, it is not generally found worth while for so short a period to furnish houses in a style to satisfy the requirements of foreigners. Yet such things are to be found. The best are those kept by Nicola Ragusa, 68, Strada Sta. Oliva, outside the Porta Macqueda, and near the Giardino Inglese. To families intending to make a lengthened stay at

Palermo, and having their own servants, this house may offer advantages in point of economy; but most travellers will find the Trinacria Hotel more convenient and comfortable, and hardly more expensive. Lodgings may also be had in the Villa Marinez, in the English Garden; in the houses of M. Du Chaillot, Porta Reale, and of the Rev. Dr. McGoran, Palazzo Linguagrossa, in the Borgo. A few apartments, furnished in a style to satisfy Sicilian wants, are to be found in the Piazza Marina, the Via Butera, and the Cassaro Morto, and the prices demanded are generally in conformity with Sicilian views of foreigners' purses. In letting lodgings it is customary to demand payment in advance.

Trattorie.—"Ville de Paris," "Villa di Roma," both in the Toledo; "Trattoria d'Italia," Piano San Francesco; besides a crowd of smaller ones, where the announcement, "*Si fa mangiar a partito*," gives you to understand that dinners are sent out at stipulated rates.

Cafés.—Numerous enough in Palermo, but generally small and mean compared with those of Florence, Rome, or Naples. The best are in the Toledo—Caffé Oreto; del Peloro; del Bruno; del Norte; dell' Europa; di Garibaldi, in the Via Macqueda. At the Caffé di Sicilia, which is also a restaurant, playbills and notices of vessels about to sail are posted. At the Caffé del Bruno the best ices are to be had. The local papers, as well as the journals of Turin, Milan, and the other cities of Italy, are to be seen in these houses. A cup of coffee costs 3 grani; café au lait, 12 grani; cup of chocolate, 16 grani; a small sherbet, 10 grani, and a large one 20 grani, or 1 tarì. There are also sundry clubs, or Casini—"circles of good friends," as they are called—open only to their members, though strangers are apt to mistake them for cafés.

Passports.—On landing at Palermo the traveller is asked for his passport by the police, and he must reclaim it within 24 hours; after which he may travel freely through Sicily without any further demand for this document. Englishmen, however, leaving Palermo for Malta by any vessel, or for Marseilles in the steamers of the Messageries Impériales, require the *visa* of the British Consul, which costs 6 tarì.

Bankers.—Messrs. Gardner and Rose, Via di Butera; Messrs. Morison and Seager, opposite the Reali Finanze; Messrs. Whitaker and Ingham, Monte di Sta. Rosalia; and Messrs. Thomas, Brothers, at the corner of the Via dell' Alloro. The last firm are McCracken's agents, and are particularly attentive and obliging to all who have demands on them.

Consuls.—*British*, John Goodwin, Esq., Palazzo Campofranco, Piazza Valguarnera, consul for all Sicily. *American*, Signor Monti, Via Butera. *French*, M. Léon Pillet, Villa Montevago.

Physicians.—Palermo has not, like the capital cities of Italy, the advantage of resident English medical men. Yet some of the native practitioners enjoy a very fair reputation for skill. Among the first are Dr. Nicola Cervello; Dr. Galatti; Dr. Giovanni Raffaele, renowned for his skill as an accoucheur; Dr. Pantalèo, also an accoucheur; Dr. Michele Pandolfini, Professor of Pathology in the Royal University; and Dr. Salvadore Cacópardo, also a professor in the same University. Those most patronized by the English are Dr. Moscuzza, and Dr. Cacioppo; both of whom speak a little English.

Surgeons.—The most skilful are Signore Giovanni Gorgone, Professor of Clinical Surgery in the University of Palermo; Signore Monteforte; Signore Morici; and Signore Cataliotta: all of whom have studied at Paris.

Chemists.—There are many, but those most to be relied on are Monteforte, 478, Toledo; Caputo, 516, Toledo; Florio, Strada de' Materazzari, or Largo di S. Giacomo la Marina.

Booksellers.—All in the Toledo; Pedone Lauriel, Brothers, 367, near the Piazza Bologni; Landrò, 178; Di Marzo, 179; Salvatore Biondo, 187; Gioacchino Biondo, 234; Giovanni Firenze, 216; Orazio Fiorenza, 389, opposite S. Giuseppe, who has a good collection of old works on the history and antiquities of Sicily.

Printsellers.—Pedone, 367, Toledo, who has some good coloured prints of views in Sicily, published by Delarue, 10, Rue J. J. Rousseau, and Bulla, 18, Rue Tiquetonne, Paris; Sconduto, Toledo; Sandrum, Toledo.

Photographer.—Sack, under the Sto. Spirito, near the Porta Felice. Here photographic views of Sicily may be purchased.

Pianoforte Makers.—Stancampiano, 327, Via Nuova; Ragonese; both let out instruments on hire.

Music-sellers.—Sandrum, near S. Giuseppe, Toledo; Deposito di Musica, near the Pizzuto. Visitors who rely on music as a winter amusement would do well to bring a stock of printed music from Naples.

Tailors.—Numerous; but Delisi, and Calvi, both in the Toledo, are the best.

Modistes.—Madame Philippe, Strada Macqueda; Donna Carmela, and Signore Melazzo, both in the Toledo. In Sicily business in this important line is not confined to the fair sex, but male artistes abound; some expert enough to measure without manipulation, and who, like skilful generals, come, see, and conquer all difficulties at a glance.

Boot and Shoe Makers.—For men's boots, Patti, in the Toledo; for women's, Malta, near the Piazza S. Francesco, can be recommended.

Sellers of Catanian Silks.—Antonino Chiarenza, 125; Antonino Pareti, 138; Giuseppe Pareti, 155; and Giuseppe Fragalà, 129, Toledo. The silks of Catania are sold at 32 tarì the canna, 2 palms 5 oncie wide. $3\frac{1}{2}$ canne are required for a plain dress; 5 canne for one with flounces.

Hatters.—Cesare La Farina, 410, and Calascetti, 417, Toledo.

Glovers.—The gloves of Sicily have, or ought to have, some reputation. The best are sent to Naples, where they are sold as Neapolitan; and vast quantities of kid-skins are exported annually to Marseilles, where they become "French kid." The best glovers in Palermo are Santoro, 214, Toledo, near the ch. of S. Salvatore; Società de' Guantaj, 81, Toledo; and Giovanni Figlia, 94, Via de' Cintorinari. The price is three tarì or 1*s.* a pair.

Tobacconists.—Giuseppe Piazza, 61, Toledo; Salvatore Pelos, 398, Toledo.

Jewellers.—Paparopoli; Raimondo; and Gambino, Via degli Orefici.

Watchmaker.—Giuseppe Basili, 368, Toledo.

Optical Instrument-seller.—Gius. La Barbera, 213, Toledo.

Confectioner.—Gulì, Toledo.

Embroideress.—Donna Anna, Piazza Sta. Teresa. Beautifully embroidered dresses, handkerchiefs, &c., of cambric or muslin, are worked at Palermo, and may be purchased at reasonable prices.

Seller of Old Lace.—Donna Nitta, Salita Sant' Antonio. This *roba* can also be obtained at the Trinacria Hotel.

Seller of Wools for Embroidery.—Corona, Toledo.

Seller of English Gunpowder.—Ginseppe Briuccia, 29, Piazza de' Latterini.

Teacher of Italian.—Signor Sesto.

Teacher of French.—M. Forget, near

the Fondería, opposite the Reali Finanze.

Teachers of Music.—Signor Gerace; Sig. Antonio Fell, Via de' Cintorinari; Sig. Lo Casto.

Makers of Marble Tables.—Francesco, Pietro, and Salvatore Lopez, all in the Cassaro Morto; Francesco can be highly recommended. These tables present good specimens of the beautiful marbles and agates of Sicily in inlaid work, arranged with more symmetry than taste; the artists, however, will follow any pattern that may be given to them. The tables vary in price, according to size and materials, from 30 up to 100 dollars. A very handsome one may be had for 50 or 60 dollars. Pretty chess-tables of marble and verd antique, about 2 feet in diameter, may be bought for about 20 dollars. Knife-handles of Sicilian agate cost 6 dollars the dozen.

Sellers of Sicilian Costumes.—Filippo Cozzo, and Gabriel Marino, both in the Cassaro Morto; Giacomo Napoli, in the Toledo. The little terracotta figures of Sicilian peasants, monks, nuns, &c., which are made here, may be had at 1 dollar each coloured, or 10 tarì plain. Travellers who intend to visit Caltagirone may reserve their purchases until they have seen the more artistic, though much dearer, statuettes made by Buongiovanni of that town.

Collector of Specimens of Natural History, Geology, &c.—Domenico Reina, of Bocca di Falco.

English Church.—Divine service, according to the Church of England, is performed every Sunday, at 11 o'clock, at the British Consulate, Palazzo Campofranco, Piazza Valguarnera. The ch. receives no support from the Foreign Office, and is entirely dependent on voluntary subscriptions. The Chaplain is the Rev. Charles Wright, M.A.

Conveyances.—Carriages in Palermo can be hired by the course or by the hour. For the course, or from any one spot to any other within the walls, without stoppages, the fare is 1 tarì for a single-horse vehicle, and 2 tarì for a carriage with two horses. By the hr., the tariff for a carriage with 1 horse is 3 tarì for the first, and 2 for every subsequent hr., or part of an hr.; for a 2-horse carriage the charge is increased to 4 tarì and 3 tarì respectively. For excursions without the gates a separate bargain should be made, but a carriage can generally be taken by the hour at the same rates, unless the excursion involve the steep ascent to Monreale or San Martino. A 2-horse carriage for the Olivuzza, Ziza, Capuchin Convent, Cuba, and Monreale, an excursion of 5 or 6 hours, may be had for 1½ piastre, not including the *barriera*. Good saddle-horses are not to be hired in Palermo. Those who would mount must seek donkeys, which have been in fashion here since the days of the Saracens, and are as commonly used as in the cities of the East. Nor is such a *monture* considered *infra dig.* For the ass is not here the stunted low-caste animal we know in England, but a tall aristocratic beast, handsome, sleek, fleet, and up to any weight. The charge for an excursion which does not occupy more than half the day is 4 tarì each beast; for the entire day 6 tarì.

Railway.—There is but one short line yet opened in Sicily—that to Bagaria. This was opened on 28th April, 1863. The fares are—1st class, 1·45 lira; 2nd class, 1·05; 3rd class, 0·75.

For a *cittadina*, or carriage with one horse, from any part of the city to the station, the tariff is 1 tarì 10 grani; for a carriage with 2 horses, 2 t. 10 gr. These are the maximum fares; passengers are at liberty to bargain for less, if they can.

Mail-coaches.—Office, Palazzo Sambuca, Via Alloro. The *corriera* leaves for the following places every Tues., Thurs., and Sat., at 6 P.M., travelling by night as well as by day, and reaches them in the time specified.

Palermo to Catania in 34 hrs.; other coaches continue the route to Messina 46 hrs., Syracuse, Noto, Modica, and Ragusa—

	Hours.
Palermo to Caltanisetta in . . .	20
„ Girgenti	18
„ Corleone	9
„ Chiusa	11
„ Termini	4
„ Cefalù	8
„ Trapani	14
„ Marsala'	20
„ Mazzara	22

The fares are at the rate of 5 bajocchi or 21 centesimi the mile, besides 5 baj. for the postilion at every stage. The *corriera* has room for 3 passengers only, the conductor occupying the 4th seat inside.

Steamers.—Boats leave Palermo for Naples every Sun., Mon., and Frid., at 5 or 6 P.M., and every Tues., Thurs., and Sat., at 4 P.M., professedly accomplishing the distance in 17 or 18 hrs., but often taking 22 or 24. Those of the Compagnia delle due Sicilie, which leave on Sun., are least to be depended on, and have inferior accommodation to those of the Compagnia Valery or Società Florio. Fares (including food), 1st class, 34·50 frs.; 2nd class, 22·50.

A boat runs to Leghorn and Genoa every Frid. at 5 P.M., performing the voyage to Leghorn in 38 hrs., that to Genoa in 61. Fares to Genoa (including food), 1st class, 152 frs.; 2nd class, 112.

A steamer of the Messageries Impériales leaves Palermo for Marseilles direct every other Tues., doing it in 50 hrs. Fares (food included), 1st class, 220 frs.; 2nd class, 154.

Boats leave for Messina every Tues., touching at various points on the northern coast and at Lipari. Tourists who are not in a hurry, and wish to enjoy the great natural beauties of this coast and of the Lipari Islands, should take advantage of these steamers. They continue their route from Messina to Catania, Augusta, and Syracuse. A boat runs direct to Messina every Frid. at 5 P.M., and extends its voyage to Catania, Syracuse, and Malta. One of the Messageries Impériales boats runs direct to Messina every other Monday. The direct line takes from 11 to 13 hrs. Fares (food included), 1st class, 25 frs.; 2nd class, 18.

From Palermo to the island of Ustica there is steam communication twice a month—every 1st and 3rd Sund. at midnight, in 5 hrs.; fares, 1st class, 7·50 frs.; 2nd class, 5. Returns on the Mond. at 9 A.M.

A boat leaves Palermo every Frid. at 8 A.M. for Trapani and Girgenti; one week touching at Mazzara and Sciacca on the way, and on alternate weeks at Marsala and Sciacca. This last boat continues to Licata and Syracuse, and is in communication with the steamer which leaves the latter town for Malta. Fares to Trapani, 1st class, 12 frs.; 2nd class, 8·50: to Sciacca, 24·50 and 16·50: to Girgenti, 30·50, and 20·50.

From Palermo to Tunis a steamer runs every other Sund., touching at Trapani, Favignana, and Pantellaria, and performing the distance in 34 hrs. Fares to Tunis, 1st class, 47·50 frs.; 2nd class, 31·50. The boat returns to Palermo on the following Wed. evening, giving visitors two entire days to see Tunis and the ruins of Carthage.

Steam-boat Offices at Palermo.—Messageries Impériales, Via Alloro.—Società Florio, Piazza S. Giacomo la Marina.—Compagnie Valéry, 5, Piazza Santo Spirito.—Compagnia delle Due Sicilie, Morrison, Seager, and Co.

For further particulars respecting steamers see the *Preliminary Information.*

Electric Telegraph Office, Piazza della Vittoria.—Open from 9 A.M. to 5 P.M. Palermo is now in telegraphic communication with all the chief towns of Sicily, as well as with Malta, Italy, and the rest of the Continent.

Post Office, Piazza della Martorana.—The rates of postage have been much reduced since the annexation of Sicily to the kingdom of Italy. The system of postage-stamps, or *francobolli*, has been introduced; and a letter may be sent to any part of the kingdom for

15 centimes; to Rome for 40; to England for 60. Letters not stamped, or overweight, are charged double. The Post-office is open for the delivery or payment of letters from 8 A.M. to 5 P.M.

The mail for England leaves Palermo by way of Naples every Tues., Thurs., and Sat., and comes in on the same days. The mail by way of Genoa and Leghorn leaves every Fri., and arrives every Thurs. The direct mail by way of Marseilles leaves every alternate Tues., and returns every alternate Monday. Letters intended to be forwarded by this route must be marked "*viâ Marseilles.*" They will reach England in 4 days, while if sent by way of Genoa they will be 6 days, and if by way of Naples 7 or 8 days on the road.

Valets de Place and Guides for the Tour of the Island.—The guides, when not making the *giro*, act as *valets de place* for Palermo. The traveller must not rely on them for correct historical or antiquarian information. He can expect little more of them than that they should take him to the buildings he wishes to see.

The guides for the *giro* or tour are, Giuseppe Lazára, Giuseppe Agnello, Salvatore Porcelli, and Antonio Di Giorgi. Lazára is now old, but still goes the round with travellers. He is intelligent and obliging, an excellent cook, and a liberal caterer. In 1838 he had the honour of attending the present Chancellor of the Exchequer on a tour round Sicily, who thus speaks of him in his Journal: "Giuseppe Lazára is an able and admirable servant, and I feel to-night as if I had lost my crutches. The traveller who visits Palermo and makes the *giro* cannot do better than engage G. L. as his guide."—*W. E. G.*

Agnello is highly recommended by those who have employed him. He is quiet and unobtrusive, yet attentive, and a very fair cook. He speaks only Italian.

Porcelli speaks French, is very civil and zealous, and a good cook, but is said, by some who have employed him, to be grasping.

Di Giorgi also speaks French, is very attentive to his employers, and if inferior in any way it is only as a cook.

To those who study economy and are content with the services of a muleteer, Giuseppe Campo of Misilmeri can be recommended; or Andolina of the same town, who, if required, will also do duty in the *cuisine*. Giuseppe Tommasini of Carini is also an excellent muleteer, civil, attentive, and trustworthy. A note by post will bring any of them at once to Palermo to receive instructions.

For particulars respecting the "Tour of the Island," see that article in the *Preliminary Information*.

PALERMO.
1. Duomo.
2. Collegio de' Gesuiti.
3. S. Agostino.
4. Archbishop's Palace.
5. Palazzo Reale.
6. S. Giovanni degli Eremiti.
7. S. Benedetto.
8. Spedale.
9. S. Salvadore.
10. Sta. Chiara.
11. Casa Professa.
12. S. Giuseppe.
13. Università.
14. Pal. Senatorio.
15. Martorana.
16. S. Niccolò Tolentino.
17. Fiera Vecchia.
18. S. Francesco d'Assisi.
19. Pal. de' Tribunali.
20. La Gancia.
21. Pal. Patella
22. La Magione.
23. La Catena.
24. S. Domenico.
25. Olivella.
26. Sta. Maria Valverde.
27. La Zita.
28. S. Antonio.
GIARDINI DEL PRINCIPE DI VILLAFRANCA
GIARDINO INGLESE
BORGO
MOLO
CASTELLO A MARE
P. S. GIORGIO
S. FRANCESCO DI PAOLA
S. FILIPPO NERI
P. MACQUEDA
P. FELICE
P. MARINA
VILLA BUTERA
P. CARINI
STRADA
PIAZZA MARINA
CASSARO
P. DEI GRECI
TO LA ZIZA
P. OSSUNA
TOLEDO
FONTANA
P. REALE
LA FLORA
VIA
MACQUEDA
P. TERMINI
LA BOTANICA
P. NUOVA
PIAZZA REALE
ALBERGO DE POVERI
P. CASTRO S. TERESA
S. FRANCESCO DI SALES
P. DI VICARI O DI ANTONINO
P. MONTALTO
ORETO

DESCRIPTION OF PALERMO.

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Climate.

The climate of Palermo is one of the most delightful in Europe. In the latitude of 38° 6′ 44″ the winters cannot be severe; and the lofty mountains around the city shelter it, to a great extent, from the keen cold blasts of that season. In truth the temperature is so mild that green peas, cauliflowers, and artichokes are in season in January and February; the date-palm and many other tropical productions flourish in the open air; the almond has been known to blossom at the end of December; and in the plain of Palermo roses and geraniums never fail. The summer heats, on the other hand, are greatly tempered by the breezes from the N.E., which blow regularly during the hottest part of the day, and render Palermo much more endurable at that season than Naples, Florence, Genoa, and other cities of Italy. The annual mean temperature is 64° 4′ Fahr., or higher by about 4° than that of Nice, by 5° than that of Rome, and by 14° than that of London. It has been found, from the observations of 20 years, that the mean temperature of the hottest month, August, is 76° 6′; that of February, the coldest, only 52°; that in the spring months the mean temperature is 59° 3′, in the summer 74° 7′, in the autumn 66° 8′, and in the winter 53° 1′. The maximum heat in summer varies widely, from 86° to 107°. The greatest degree of cold, during 20 years, has been found to be not more than 32° 5′, nor less than 40°. Snow never falls on more than two or three days during the winter, generally in February, and is dissolved by the next sun; but a winter often passes without a fall of snow. Of rain there falls during the year rather more than 22 inches, the greater part in January, March, and December. From April to September but very little falls, and in July a shower is very rare. The total number of days on which rain falls during the year is 131, but of these only 64 can be called wet. Storms are rare, and the winds are seldom violent. In summer the prevailing wind is the *Greco*, or that from the N.E., to which quarter alone the city is exposed; and this blows constantly from April to September during the day, commencing in the morning between 8 and 10 o'clock, and continuing until between

3 and 5 P.M., refreshing the air and making the heat endurable. To this succeeds a lull till an hour or two after dark, when the land-breeze springs up, which continues throughout the night. In winter the *Greco* is very cold and keen, but fortunately it is of rare occurrence at that season. The prevailing winds are then from the W. or S.W. The latter, called *Libeccio*, is most frequent; it brings dark and cloudy weather, but the clouds thus generated are sometimes dispersed by the W. wind, and often dissolved in rain. Steady and continuous rains are generally brought by the E. wind. Another wind, which is very annoying in winter, is the *Maestro*, or that from the N.W., which causes great and sudden changes from fair to cloudy, from dry to damp, and from warm to cold, so as to oppress the spirits and be extremely trying to invalids and persons of delicate constitutions. The N. wind is cold but healthy, and not frequent. As the *Greco* refreshes and invigorates, so the *Scirocco* enervates and relaxes, but fortunately it is of rare occurrence in the height of summer, when its effects would be most felt; and in no case is it of long continuance, often lasting only from morning to evening, and rarely, if ever, more than two or three days. It is most frequent in spring and autumn. It is ushered in by a thin veil of white mist in the upper regions of the atmosphere, followed by puffs of warm air, which increase in heat and frequency until the wind attains its full force. It raises clouds of dust, whirling it aloft in eddies, dulling the atmosphere and obscuring distant objects. It dries up the foliage, and, by sweeping the blossoms from the trees, often mechanically produces a blight. On the human frame it causes ennui and lassitude, irritates the nervous fibre, contracts the skin, checks perspiration, and impedes respiration. On this subject, however, many extravagant stories of its effects have been told by travellers. It is a mistake to suppose that the heat is augmented by it to any great degree. Through 20 years it has been found that during the Scirocco in the height of summer the heat has not exceeded 95°, and at other seasons is rarely increased more than 2°, though one's sensations would lead one to suppose that the difference was much greater. Its effects vary in different individuals. While it relaxes the strong, it has often a contrary influence on those of weak constitutions, bracing their nerves and animating their spirits. The Scirocco is more violent in its effects at Palermo than in any other part of Sicily.

Palermo, as a residence, is very salubrious, equally so at all seasons, and is less exposed perhaps to epidemic disorders than most cities of Europe, though the cholera, in 1837 and 1854, committed fearful ravages. A tendency to malaria, which formerly existed in the neighbourhood of the Oreto, giving rise to intermittent and remittent fevers, has quite disappeared since the embankment of that river. In summer the prevailing disorder is gastric fever, often succeeded by typhoid. As a winter residence for the invalid, Palermo has advantages over such places of resort lying more to the N. At this season the climate is somewhat humid and heavy, and has a tendency to depress rather than elevate the spirits. In this it differs materially from that of Pisa or the S. of France, which is always exciting; and it is on this account much more beneficial in cases of great nervous excitability, for the atmosphere is not charged with that amount of electricity which in dry spots is found so distressing by people of that temperament. On the other hand, it does not suit all forms and stages of pulmonary disease. "In some," to quote an experienced medical authority, "it would prove useful, in others exceedingly prejudicial. Where cavities are formed, or where phthisis has advanced to the second stage, it would tend to keep up relaxation and *chronic* irritation, whereas it would tend to allay irritation where such was *active*. In such cases, or where the nervous system plays the chief part in disease, the climate of Palermo may be safely recommended, as it must earnestly be

deprecated where relaxation exists. It is a climate which, from the want of a bracing element in the air to rally the system, must not be trifled with by the invalid. Where much mucous irritation or debility exists, cold is readily taken and not easily removed. Atmospheric changes are sometimes frequent and rapid in the course of the day. A bright calm morning will usher in a boisterous and rainy noon, which will again be followed by a fair and quiet evening. This unsettled weather in February and March produces bronchial and chest affections, and is trying to rheumatic invalids. Yet the differences of temperature are less apparent in Palermo than in most other places of winter resort—Nice, for example—whether thermometric changes or personal sensations be considered. The climate in this respect, indeed, may be said to approach closely to equability. During the winter the thermometer never descends many degrees below 50° Fahr., either early in the morning or late at night. Among other advantages to invalids in winter and spring, two deserve favourable mention: viz., the frequent obscuration of the sun by thin clouds, by which the air is cooled and nervous irritation allayed; and the general mildness of March and April, whereby invalids are prepared for the genial warmth of May. I believe that, *with care*, the invalid will vegetate more easily at Palermo than in any place to the northward, provided the climate is not decidedly unsuitable to him. There are few days on which he cannot take exercise. He can get out many more days than at Nice, Pisa, or Rome."

Situation.

Palermo lies on the south-western shore of its beautiful bay, near the foot of Monte Pellegrino, on a slope gently rising from the sea. "This beautiful city stands near the extremity of a kind of natural amphitheatre, formed by high and rocky mountains; the country that lies betwixt the city and these mountains is one of the richest and most beautiful spots in the world. The whole appears a magnificent garden, filled with fruit-trees of every species, and watered by clear fountains and rivulets, that form a variety of windings through this delightful plain. From the singularity of this situation, as well as from the richness of the soil, Palermo has had many flattering epithets bestowed upon it, particularly by the poets, who have denominated it Conca d'Oro, the Golden Shell, which is at once expressive both of its situation and richness. It has likewise been styled Aurea Vallis, Hortus Siciliæ, &c.; and to include all these together, the lasting term of Felix has been added to its name."—*Brydone.* The appellation of "Golden Shell" is supposed by some to be derived from its basin-like form, by others from the profusion of orange-groves which adorn it, and all the year round are laden with fruit. The plain of Palermo is about 25 m. in circumference, hemmed in by a grand chain of mountains of bold and varied forms. It stretches up to the N.W. between the cliffs of Monte Pellegrino and the craggy slopes of Monte Billemi, till it meets the sea in the rocky bay of Sferracavallo, and opens again towards the N. in the little sandy bay of Mondello, which separates Monte Pellegrino from Capo di Gallo. On the W. it is bounded by the steep cliffs of Baida and of Bocca di Falco. On the S.W. it meets the valley of the Oreto, and to the S. and E. is enclosed by the high mountain walls of Falcone and Grifone. These heights are more or less distant from the city, the nearest, Monte Pellegrino and Monte Grifone, being 2½ m., and the most remote, Monte Billemi and Monte Catalfano, 8 or 9 m. distant. The plain contains no towns save those of Monreale and Parco, overhanging the valley of the Oreto, and but few villages; yet its wide surface is everywhere studded with villas, which gleam out in gay colours from its dark orange and olive groves. "The plain of Palermo is a perfect garden of delight, and may challenge comparison for richness and

beauty with any similar scene in the Mediterranean; and in gazing on it we cannot wonder that by Saracen and Norman alike it was regarded as an earthly paradise, and was adorned by them with the utmost refinement of horticultural and architectural splendour."—*Bartlett.*

The plain is watered by the *Oreto*, a small stream which rises at Misilcanduni, about 10 m. inland, above Monreale, and falls into the sea about ½ m. E. of Palermo. By the ancients it was called *Orethus*, but the Saracens gave it the name of *Abbas* or *Habbes*, which it retained to the time of the Suabian kings.

A great part of modern Palermo stands on what was originally the bed of the sea. The ancient name of the city, composed of Πᾶν and ὅρμος, sufficiently indicates its character, even had Diodorus not informed us that it had "the best port in all Sicily," which description will by no means apply to it at the present day. The size of the Carthaginian fleets, which at different times were stationed here, demonstrates that the little Cala (from the Arabic *kalah*, a hollow), which is the only vestige of the natural port of Palermo, must have formed but a very small portion of the ancient harbour. "Modern Palermo is so entirely changed from what it was in former times, that even when you are on the spot you can hardly credit what history relates, and what still existing traces at length compel you to believe. In former times, and as late as the 14th century, the sea, after forming a large harbour, where the small port of Cala continues to exist, was divided by a peninsula into two distinct branches, each of which penetrated into the heart of the present city. The ancient city, which occupied this peninsula, was subdivided into 3 wards, each of which had walls of its own. On the opposite side of both the harbours were suburbs, of which the largest, distinguished by the name of Chalesa, was to the east. The present Marina at that time formed a part of Chalesa, and was divided by the waters from the city itself. On the contrary side of the peninsula the sea nearly washed the feet of the present cathedral. The traces of ancient buildings which are known to have stood on the brink of the waters, the names of streets, the various levels of different parts of Palermo, still reveal the course, the banks, and the beds of either creek."—*Gally Knight.* The sea, entering by the present Cala, extended on the one side as far westward as the Papireto below the cathedral, and on the other covering the present Piazza Marina, as far to the S. as the ch. of S. Michael Arcangelo; while the ch. of S. Antonio, on the site of the Torre di Baych, half way up the Toledo, marks what was then the point of the peninsula. It is probable that this double port was never deep, and that the streams Oreto and Papireto which fell into it brought down deposits from the hills, till the greater part of the harbour was choked, and houses gradually sprung up as the waters retreated. The result is, that the Palermitans, having lost their natural port, have been compelled, at great expense, to create an artificial harbour by the construction of a mole at a considerable distance from the town.

The original Greco-Phœnician city lay on the tongue of land between the two creeks. This was the Palæopolis or "old town" of Polybius, the El Cassr ("castle or palace") of the Arabs, and is now the centre of the modern city. By the Saracens it was surrounded by lofty walls constructed of massive and regular masonry, not a vestige of which is extant. Even in Carthaginian times a suburb had sprung up around it, to which Polybius gives the name of Neapolis, "the new town," which had its separate enclosure of walls, so that, when this was taken by the Romans, the old town was still enabled to hold out against them. The outer enclosure was the Khālisa or Khalessah of the Arabs, who rebuilt it in the year 937.

History and Antiquities.

Panormus, though bearing a Greek name significant of its situation on a spacious harbour, was not a Greek city, but most probably of Phœnician origin. On the extension of the Greek colonies in Sicily some six or seven centuries before Christ, the Phœnicians, who had previously been scattered all round the coast of the island, were obliged to retire before the new comers, and to give up all their settlements except Panormus, Soloes, and Motya, which they retained on account of their proximity to Carthage. For some centuries Panormus remained in the possession of this race, and became the chief seat of the Punic power in Sicily—a pre-eminence it owed to the maritime advantages afforded by its port, which, we are told by Diodorus, was then the most excellent in all the island. As their chief naval station, it played an important part in the struggles of the Carthaginians for dominion in Sicily, as well with the Greeks as with the Romans. When the successes of the elder Dionysius at Motya threatened their total expulsion from the island, Panormus was one of the 5 cities which alone remained faithful to their cause. It was never under Greek domination save for awhile when Pyrrhus, king of Epirus, took it by assault, 276 B.C.; but it very soon fell again into the hands of its old masters, who made it their grand military and naval arsenal, and the centre of their operations during the First Punic War; and who, after it had been wrested from them in 254 B.C. by the consuls Atilius Calatinus and Cornelius Scipio, made desperate efforts to regain it. Under the Romans it enjoyed great privileges and immunities, and in the time of Cicero it was one of the chief centres of maritime commerce in the island. It was the last city in Sicily wrested from the Goths by Belisarius A.D. 535, and it remained subject to Byzantium till 831, when, after a year's siege of unexampled horrors, in which almost the entire population was destroyed, it fell into the power of the Saracens, who, charmed with the beauty of its position, made it the seat of their government, and raised it to a pitch of opulence and magnificence it has never since surpassed. In 1072, after a siege of 5 months, it was captured by the brothers Robert and Roger de Hauteville, who founded the Norman dynasty in Sicily. Robert Guiscard was so captivated with its charms that, while he resigned all the rest of the island to his brother's sovereignty, he could never bring himself to give up Palermo, nor was it united to the rest of Sicily till 1122, when Roger II. made it his metropolis. It was ever after the favourite residence of the Norman, Suabian, and Aragonese princes of Sicily, though not of Charles of Anjou; nor did it cease to be the abode of royalty until Sicily became a province of Aragon in the commencement of the 15th century, since which period, though still the residence of the viceroys, Palermo has sunk to the condition of a provincial city, and only at intervals, few and far between, has been gladdened by the presence of its sovereign.

Of the Phœnician, and even of the Roman city of Panormus, all traces have disappeared within the walls. A few fragments of classic times, in sculpture and inscriptions found on the spot, are preserved in the Palazzo Senatorio and the Collegio de' Gesuiti; but the catacombs outside the Porta d' Ossuna are the only vestige *in situ* of the ancient Panormus, and they are of the low Empire and of Christian times. The Palermo of the Emirs has also disappeared; and no local remains are known to be of higher antiquity than the Norman conquest.

In remains of the Norman dynasty Palermo is not wanting. They consist chiefly of churches and convents, with a few other edifices. The earliest is the church of *S. Giovanni de' Leprosi*, without the walls, erected by Count Roger in 1072, the very year of the capture of Palermo from the Saracens. Next in point of antiquity come the churches of *S. Pietro á Bagnara*, completed in 1081, in the time

of Robert Guiscard, and of *S. Giacomo la Mazara*, founded by Count Roger about the year 1088—both unfortunately destroyed within the last few years. The loss of the latter is particularly to be regretted, as it bore an Arabic inscription in Cuphic characters round the summit of its bell-tower, which appeared to be a formula in praise of the Norman princes, being almost identical with that on the roof of the Cappella Palatina, and on the celebrated Nuremburg *dalmatica*, the robe of honour wrought for King Roger by his Saracen subjects.

The extant edifices of King Roger's time (1105-1154) are—

The *Ponte dell' Ammiraglio*, outside the Porta di Termini, constructed by George Rocius of Antioch, Grand Admiral of Sicily in 1113.

The church of *San Giovanni degli Eremiti*, completed before 1132.

The church of the *Martorana*, with its campanile, founded by the said Admiral, probably in 1113, and completed in 1143.

The beautiful *Cappella Palatina*, in the Royal Palace, built before 1132, and consecrated in 1140.

The older part of *S. Giacomo la Marina*, erected before 1143.

The convent of *S. Salvadore*, commenced by Robert Guiscard in the previous century, but finished in 1148.

The chapel in the palace of the *Favara*, in the plain to the S. of the city—date unknown. The entire palace has been ascribed to King Roger.

In the reign of William the Bad (1154-1166) were constructed—

The *Torre di Santa Ninfa*, and the *Sala Normanna* in the Royal Palace.

The church of *S. Cataldo*, erected probably by Majone da Bari, before 1160.

The church of *La Magione*, built by Mattea Ajello of Salerno—date unknown.

During the reign of William the Good (1166-1189) were erected—

The *Cathedral* of Palermo, founded in 1169 by Walter Offamilio, the English Archbishop, and consecrated in 1185.

The church of *Santo Spirito*, founded in 1173 by the same Archbishop.

The *Cathedral and Cloister of Monreale*, founded by the King in 1174, and finished in 1182.

To this monarch have also been ascribed the construction of the *Zisa*, *Cuba*, and *Cubola*.

The Suabian sovereigns did little for the architectural decoration of Palermo. One building only of the time of Frederick II. (1197-1250) is extant, the church of *S. Antonio*; and one only of the reign of Manfred (1258-1266), the church of *S. Francesco d' Assisi*, which, though founded in 1255, was not completed till 1471.

Of the hated Angevine rule (1266-1282) but a single architectural monument remains—the church of *S. Agostino*, erected about the year 1275.

The Aragonese dynasty is represented by—the *Palazzo de' Tribunali* 1307-1320; the *Spedale Grande*, built in the year 1330, both in the reign of Frederick II.; the church of the *Dispersi*, founded in 1345, in the reign of Louis; the convent and church of *Baida* in 1388, and *Santa Maria la Catena*, founded by King Martin at the close of the 14th century, though the portico is of much later construction; *S. Nicolò d' Albergaria*, commenced by Queen Bianca in 1409.

Under the subsequent Spanish monarchs were erected—

The church of *Santa Maria di Gesù*, founded in 1426; the *Gancia*, in 1430; and the *Chapel of the Spedale Grande*, in 1433; all during the reign of Alonso the Magnanimous. The *Palazzo Pietratagliata* is also probably of the same period. The *Archbishop's Palace*, built by Simon of Bologna, in 1458, during the reign of John II. The *Palazzo Paternò*, erected between 1485 and 1498; the *Palazzo Patella*, in 1495; the *Palazzo Campofranco*, about the same period; the church of *Lo Spasimo*, in 1506; and of *Le Ripentite*, in 1512; all in the time of Ferdinand the

Catholic. *S. Francesco di Paola*, founded in 1518; *Santa Maria la Nuova*, rebuilt in its present form in 1520, in the reign of Charles V.

Walls and Fortress.

Modern Palermo forms a quadrangle, almost a parallelogram, with more depth than frontage to the sea, and nearly 5 m. in circuit. The city is walled, but no part of its fortifications at present extant is known to be more ancient than the time of the Aragonese kings, or the early part of the 14th century. When chosen by the Norman conquerors of Sicily as the seat of their government it was strengthened by massive walls, which were in part reconstructed by the Emperor Frederick II. in the 13th century. In 1328 Alberto Milite was charged with the restoration of the walls and the construction of certain outworks. So far the defences are prior to the use of artillery. Soon after that discovery the bastions at the gates of Ossuna and of S. Giorgio were erected. In 1537 that near the ch. of Lo Spasimo, and one near the Porta di Carini on the opposite side of the city, were constructed. That S. of the gate of Sta. Agata dates from 1570. The bastion of Aragona, near the Porta di Carini, was constructed between 1572 and 1637. In 1648 the two bastions which flank the royal palace were commenced by Cardinal Trivulzio, and in 1650 they were completed by Don John of Austria—not the hero of Lepanto. The fortifications are not now kept up, being in many parts built upon, and they serve as a protection only to the city-dues. Nor is Palermo better defended on the sea-side. The Forts of St. Erasmo and La Garita, which once flanked the Marina, have been destroyed of late years. The old fortress of *Castellamare*, between the two harbours, which was originally constructed by the Saracens, rebuilt by the Normans, and adapted to modern warfare by Charles V., though strong enough to awe the town, is incapable of resisting an attack in force by sea. For ages past, indeed, it has been used only against the good citizens of Palermo. It was converted into an Inquisition under the Bourbons, for the imprisonment and torture of political offenders, and fearful stories are current of the atrocities perpetrated in its subterranean dungeons. From its batteries Palermo was bombarded in 1848 and 1860; and on the liberation of the city by Garibaldi, the enraged inhabitants hastened to wreak their vengeance on its walls, which they endeavoured to level with the ground, but they were eventually satisfied with the dismantlement of the land-front of the fortress.

Gates.

In the circuit of the walls there are 15 gates. On the N.E., or towards the sea, there are 4—the Porta de' Greci and Porta Felice opening on the Marina, and the P. Doganella and P. Carbone on the Cala, or Little Port. In the N.W. face are 3—the Porta S. Giorgio, P. Macqueda, and P. di Carini. On the S.W., or land side, also 3—Porta d'Ossuna, P. Nuova, and P. di Castro; and the S.E. front has 5—P. Montalto, P. Sta. Agata, P. St. Antonino, P. di Termini, and P. Reale. About half only of this number have archways, the rest being open, with flanking piers. Few have striking architectural features.

Porta Felice.—The inscriptions on this gate record its history. It was commenced by Marcantonio Colonna, Viceroy of Sicily, in 1583, from whose wife, Donna Felice Orsini, it received its name. It was continued in 1602 under the viceroyalty of the Duke of Feria, from whom it was named "Felice Feria," and was completed in 1637 by the Viceroy Duke of Montalto, who encrusted it with marbles, and adorned it with columns and statues. In 1644 the fountains were added. The "Felix Porta, aureæ Conchæ decor," as it styles itself, is a handsome gate of yellow marble, after

the design, originally, it is said, of *Bramante*, and was finished by *Pietro Novelli*, called *Il Monrealese*, the chief of Sicilian painters, and an excellent architect. Its piers are not united by an arch. Two columns of Roman Doric adorn the sea-front of each pier, having a hermes of white marble between them—on one side representing Pan, on the other Pomona: below each is a fountain. On the entablature of each pier is the crowned eagle of Sicily, in white marble, bearing the royal shield on its body; and on the pilasters are the arms of the Colonna family, and of Palermo. At the outer extremities of the balustrade which crowns the entablature are statues of Sta. Cristina and Sta. Ninfa, virgin-martyrs and tutelars of Palermo. The gate rises to the height of 77 Eng. ft. and is 45 wide, the gateway measuring 27 ft. The ceilings of the chambers within the piers were frescoed by Novelli, but no traces of such adornment now exist.

Porta de' Greci.—A small plain gate in the city wall, so called from a colony of Greeks formerly inhabiting the neighbouring quarter. The scroll foliage on the pilasters and frieze inside the gate marks it as of the period of the *Renaissance*. Above it is the modern palace of the Marchese Forcella. Near this spot formerly stood a very ancient gate called *Porta della Vittoria*, which tradition marked as that through which Count Roger, the Norman, entered the city on his conquest of it in 1072.

Porta Nuova.—The most imposing gateway in Palermo, a lofty but heavy portal, constructed in 1584 by the Viceroy Marcantonio Colonna, who gave it its now obsolete alias of *Porta Austriaca*, in honour of Charles V., who had entered Palermo on this side on his triumphant return from his African expedition. In 1668, having been nearly destroyed by an explosion of gunpowder in the barracks hard by, occasioned by a flash of lightning, it was rebuilt by *Gaspare Guerci*, architect to the senate. Its present appellation dates from that period. It subsequently suffered from the earthquakes of 1693 and 1823. It was restored on the original plan, the lower part of which claims to have been designed by *Michael Angelo*, while the upper part, which is little in accordance with the grand though bizarre style beneath it, is said to be after the designs of *Pietro Novelli*. It is certain that that painter adorned the original gate with frescoes of the Virgin surrounded by saints and angels, traces of which were extant prior to the restoration of the gate in 1825. On the city side the arch is flanked by Corinthian pilasters, and its frieze is enriched with scroll ornament of coarse workmanship. The effect would be better were the parts in higher relief. In the attic above are 4 marble busts in medallions, and over all is a pavilion with open arches supported on slender Ionic columns, on which rests a heavy pyramidal roof. The height of the entire structure is 160 ft. The outer face of the gate presents another aspect, being massive and grand, with rusticated masonry, and 4 huge hermæ of turbaned Saracens as Telamones upholding the entablature. On the keystone of the arch is a head of still bolder character. There is an air of *bizarrerie* about the whole, increased by the voussoirs and rustications being carved in imitation of cactus-leaves and various fruits.

The *Porta di Castro*, which is immediately under the Royal Palace to the S., receives its name from the Viceroy Francesco Count of Castro, who erected it in 1620. It is constructed of rusticated masonry, flanked with Corinthian pilasters, and has more architectural pretensions than most of its fellows. The district of the city on which it opens was anciently called Kemonia.

The *Porta Montalto* has an arch of rusticated masonry. It owes its origin and name to "D. Luis Moncada, Duke of Montalto and Alcalà, the incomparable Viceroy of Sicily in 1638."

Porta Santa Agata, the most ancient gate in the city, retaining its pointed arch.

Porta di Termini, or *di Garibaldi*.—This gate is memorable as that by which Garibaldi attacked and entered Palermo by a *coup de main* on the 27th May, 1860. While the Neapolitans believed him in utter rout, flying before their troops into the interior of the island, he had made a flank-march from Piana de' Greci to Misilmeri, and descended by the pass of Mezzagna upon the city. He had intended to make his attack by night, and to approach by the high-road, but he was unfortunately persuaded by the Sicilian chiefs to alter his plans, and, owing to the ruggedness of the mountain-paths, it was daylight before he reached the walls. He thus failed to take the royal troops entirely by surprise, for they had advanced to the Ponte dell' Ammiraglio to meet him. But he drove them in, and "in spite of the cross-fire from the gate of St. Antonio, and the troops on the Marina, the wide road was passed and the gate and barricade at the Porta di Termini carried. But it was only by a copious application of flats of swords, and every species of threat, that the Squadri could be induced to follow. A young Genoese of the carbineers, to encourage these wayward warriors, coolly took a chair and sat himself down in the centre of the street, under the cross-fire, and it had the desired effect; for when the Picciotti saw that every shot did not kill, they ran the gauntlet, and even assisted in throwing up a barricade. The loss was wonderfully small considering the cross-fire. As the Garibaldians advanced, the Squadri plucked up and followed, and the Palermitans began to move wherever the royal troops were driven back. At 3 o'clock the Castello and men-of-war commenced bombarding the lower portions of the town, which were rapidly passing into the hands of Garibaldi. At 5 he had almost undisputed possession of the lower half of the town, but the fire of the shipping and fort was not without great effect. Fires burst out in every direction. No spot was safe from their shells, and the wretched inhabitants began almost to repent the advent of their liberator. Before night Garibaldi had possession of the entire town with the exception of the royal palace and its environs and the line of communication between it and the Mole."—*Captain Forbes, R.N.*

Streets.

In the general arrangement of its streets Palermo is one of the most irregular cities in Europe, retaining, like the old towns in the south of Spain, the Saracenic features of narrow, tortuous, labyrinthine alleys. But it has this peculiarity, that it is traversed at right angles by two long straight streets which intersect each other in the heart of the city, and divide it into four nearly equal parts, called *rioni*. Thus, in spite of the perplexing intricacy of its smaller streets and alleys, it is hardly possible for a stranger to be long at fault, as he cannot cross from one *rione* to another without being aware of it. The street which runs from the Marina backward through the city, from the Porta Felice to the P. Nuova, is the *Via Toledo*, though that name is more properly confined to the upper half; the lower being known as the *Cássaro*, from the *Cassr*, the "Castle," or ancient city, which in Arab times it traversed. The Normans called it the "Via Marmorea," from its marble pavement. It derives its modern title of *Toledo* from Don Garcia de Toledo, viceroy of Sicily, who in 1565 had it widened and continued from the ch. of S. Antonio, where it originally ended, to that of Porto Salvo. In 1581 it was carried down as far as the Marina by the Viceroy Marcantonio Colonna, who raised the Porta Felice as its termination in this direction, and the Porta Nuova at the opposite extremity. The lower portion towards the sea is known by the name of *Cássaro Morto*, which, from the comparative paucity of shops and absence of activity and bustle, is not an inappropriate appellation. Since the annexation of Sicily to the kingdom of Italy, the entire street has received the name of *Corso Vittorio Emanuele*. It is more than a mile in length,

but only 12 yards wide. It is longer and more regular than the Corso of Rome; but cannot compete with its namesake of Naples in length, or with either in architectural beauty. Yet it is a noble street. As you stand at the Porto Felice, and look up to the Porta Nuova, through a long vista of palaces, churches, public buildings, and lofty, regular houses, it is impossible to withhold admiration from the Toledo. The street which crosses it has also two names, the half to the S.E. being called Strada Nuova, that to the N.W. the Via Macqueda, though each name is often applied indifferently to the whole. This street is about a mile long and 14 yards wide. It derives its name of Macqueda from the Viceroy D. Bernadino de Cardines, Duke of Macheda, who commenced it in 1600, and made it cross the Toledo at right angles, in order to place the entire city under the perpetual protection of the symbol of the Christian faith. Like the Toledo, it is well paved and flanked with footpaths; it contains even more churches and palaces, but fewer shops, and less commercial activity.

These two streets are the grand highways of traffic and pleasure in Palermo. The palaces and buildings are lofty and imposing, more remarkable for strength than beauty, and partaking much of the heavy style of the middle ages. The gateways are flanked with columns, and surmounted by coats-of-arms; the rest of the ground-floor is let out into shops and *cafés*, with large open-arched fronts; and above is tier above tier of balconies of massive stone, grotesquely carved, or of less ponderous iron-work, filled with flowers, or shaded by striped blinds, which add colour and richness to the scene. "The most remarkable feature of the city consists of the ranges of heavy overhanging galleries, enclosed with lattice-work, which occupy the topmost story, belonging to the numerous nunneries with which Palermo abounds, constituting, at least to a Protestant, a very gloomy feature in its social as well as architectural condition."

Of the by-streets few are other than alleys—narrow, gloomy, and tortuous, a tangled and bewildering maze, reminding you that Palermo was a city of the Saracens.

The shops are quite oriental in character, and, like those in the old Moorish towns of Spain, are very small and rarely glazed; though the figure of some beast, bird, or reptile in relief, and coloured to the life, in the head of each archway is no Mohammedan feature. "Palermo, with a better finish, might be esteemed an elegant city; but it presents an incongruous mixture of pomp and poverty, of fascinating gaiety and disgusting wretchedness, exemplified in noble ranges of palaces, disgraced at their bases by the stalls, shops, and 'mezzanini,' or lofts, of the lower orders; in gaudy equipages parading the same street with sturdy mendicants vociferously demanding food, or sluggishly taking their siestas on the pavement, ridding each other of vermin between their naps. The vacant holes of scaffolding everywhere visible seem to indicate unfinished labours; the mixed architecture, and heavy corbelled balconies, ever displaying wet linen, and the opera playbills pasted on boards suspended across streets already too narrow for the height of the buildings, ruin the perspective effect. Swarms of priests, nobles, officers, and other loungers, yawning on chairs before the coffee-houses, and the cobblers, tailors, coopers, carpenters, and artisans of every description at their respective employments outside their shop-doors, complete the usurpation of the sides of the streets, driving foot-passengers to run the gauntlet among the numerous carriages. The constant calling out this occasions on the part of the coachmen, who seek to distinguish every person by an appropriate appellation, added to the hurry of business, and the thirsty groups around the fantastically decorated iced-water stalls, conspire to confuse the whole scene."—*Admiral Smyth.*

The streets of Palermo are "full of mendicants, whose appeals for charity

are vociferous and unceasing, and the bustle caused by the antagonism of real business and determined laziness and lounging, though amusing at first, becomes wearisome when curiosity is once satisfied."—*Marquis of Ormonde.*

Another peculiar characteristic of Palermo is the number of *giarre*, or reservoirs of water, generally at the corners of the streets—tall square piers formed of an accumulation of earthenware pipes, with a reservoir at the top, by which the water of the numerous aqueducts is distributed throughout the city. Such is the admirable system of aqueducts bequeathed to Palermo by the Saracens, that every house is abundantly supplied with pure water, which in most cases is laid on even in the topmost story. The system of drainage is also most extensive and efficient. In spite of its narrow close alleys and *cul-de-sacs*, most unpromising for cleanliness, Palermo is purity itself in comparison with Naples, Messina, or that foulest sty, Imperial Rome. Palermo for the last few years has been lighted by gas, which also illuminates the Marina.

Population.

The population of Palermo in 1847, including the suburbs, was 178,355, and by the last census of 1st January, 1862, had increased to 187,182. Though before the Saracenic conquest in 831 it was only 70,000, under that people it received its highest development, and is believed in the 10th century to have amounted to nearly 300,000 souls. From that time it appears to have gradually diminished, till at the commencement of the last century it barely exceeded 100,000. Since then it has been on the increase, but seems never to have passed its present limit. In 1837 it was greatly reduced by the ravages of the cholera, which raised the number of deaths from 4492 in 1836, to 27,604. At the commencement of that year the population, including the garrison, was 176,752, of whom 87,723 were males and 89,029 females. The births were 5568, and bore to the deaths the proportion of 1 to 5, and the deaths amounted to nearly one-sixth of the entire population. In the following year the population was only 154,716; the marriages numbered 1846; the births were 5899, of which 5110 were legitimate and 789 illegitimate, or in the ratio of 13 to 2. The deaths in the same year were 4585 against 27,604 in 1837, being 1 in 34 of the whole population. It was ascertained that, of the adult population of 1838, 74 were high civil functionaries, 2042 members of the legal profession, 9700 employés, 6993 students and scholars, 25,711 labourers and artisans, 32,820 proprietors and people in business, 20,715 domestics, 3215 ecclesiastics male, 1972 ecclesiastics female, and 5492 paupers.

Rioni.

The 4 *rioni*, or quarters, into which the city is divided, are of nearly equal size. They are called the *Kalsa* (Khālisa), the *Loggia*, the *Albergaria*, and the *Capo*, or *Siralcadi*; 3 of which names have an Arabic origin. These *rioni*, or sections, are also known by the names of the 4 Virgin-Martyrs of Palermo, under whose protection they are supposed severally to be placed. Thus the *Kalsa* is also the *Sezione di Sta. Agata*; the *Loggia*, that of *Sta. Oliva*; the *Albergaria*, that of *Sta. Cristina*; and the *Capo*, that of *Sta. Ninfa*. Each *rione* has its crest or device. The first has a rose; the second the Austrian eagle; a green snake on a golden field symbolises the third; and a Hercules tearing open the jaws of a lion, the fourth. To facilitate the proceedings of the sight-seer, we will preface our description of the *videnda* of Palermo by a classification of them under their several *rioni*, in order that he may see at a glance in which quarter of the city any object is to be found. To begin with that section in which the hotels lie. The Rione Kalsa, or of Santa Agata, contains—

The Marina, or Foro Borbonico; Pubblico Parterre.

Squares.—Piazza Marina; di S. Francesco; della Fiera Vecchia; di Santa Anna; Valgnarnera; Pretoria.

Churches.—Chiesa di S. Anna; Oratorio di S. Antonio di Padova; S. Carlo; S. Cataldo; Santa Caterina; I Crociferi; S. Francesco d'Assisi; La Gancia; S. Lorenzo; La Magione; La Martorana; Monte Santo; S. Nicolò Tolentino; La Pietà; Confraternità degli Pollajuoli; Le Repentite; Lo Spasimo; Santa Teresa.

Public Buildings.—Palazzo de' Tribunali; Edificio del Lotto; Regia Zecca; Palazzo Senatorio.

Palaces.—Palazzo Butera; Campofranco; Cattolica; Forcella; Moncada or Pàternò; Patella; Pocro; Serradifalco; Tasca.

Theatres.—Teatro Bellini; di Santa Cecilia; del Principe Umberto; di Santa Anna; di Garibaldi; dell' Oreto.

Rione della Loggia, or Sezione di Santa Oliva.

Squares.—Piazza di S. Sebastiano; di S. Giacomo la Marina; di S. Domenico; di S. Giorgio; dell' Olivella; della Fontanella; della Bucceria; della Carraffa.

Churches.—S. Antonio; La Catena; I Dispersi; S. Domenico; S. Eulalia de' Catalani; S. Giacomo la Marina; S. Giorgio; S. Maria la Nuova; S. Matteo; L'Olivella and its Oratorio; S. Pietro Martire; Porto Salvo; Rosario di S. Domenico; S. Sebastiano; Valverde; Le Vergini; S. Zita.

Public Buildings.—Reali Finanze; Conservatorio del Santo Spirito; Spedale Militare; Castellamare.

Palaces.—Palazzo Ingham; Pietratagliata; Trabia.

Rione del Capo, or Sezione di Santa Ninfa.

Squares.—Piazza del Duomo.

Churches.—Sant' Agostino; Badia Nuova; La Cattedrale; La Concezione; I Gesuiti; S. Maria del Cancelliere; S. Maria di Gisino; Sta. Maria Incoronata; Monte Vergini; Spedale de' Sacerdoti; Santo Vito.

Public Buildings.—Monte di Pietà; Collegio Massimo, or the Liceo.

Palaces.—Palazzo Arcivescovale; Geraci; Riso.

Rione dell' Albergaria, or Sezione di Santa Cristina.

Squares.—Piazza Reale; Bologni; Ballarò.

Churches.—Chiesa di S. Benedetto; Il Carmine; Santa Chiara; S. Giovanni di Dio; S. Giovanni degli Eremiti; S. Giovanni l'Oroglione; S. Giuseppe de' Teatini; S. Michel Arcangelo; S. Nicolò l'Albergaria; Sant' Orsola; Cappella Palatina; Casa Professa; La Providenza; S. Salvatore; La Trinità.

Public Buildings.—L'Università; Libreria del Comune; Spedale Grande.

Palaces.—Palazzo del Conte Federigo; Raffadali; Reale; Favara; Villafranca.

In the following descriptions the initial—A, C, K, or L—attached to a building indicates the Rione in which it is situated.

Foro Borbonico or Marina.

This beautiful promenade, which is to Palermo what the Chiaja is to Naples, extends along the shore beneath the city-walls, from the mouth of the Cala, or little harbour, eastward to the Casina di Cutò, a distance of 640 paces. It has a broad carriage-drive, flanked on one side by a flagged footpath overhanging the sea, and having a continuous line of seats, and on the other by a double line of trees, *Coralline* (*Erythrina corallodendron*) and Judas-trees (*Cercis siliquastrum*), whose rich scarlet and purple bloom in spring enhances the beauty of the scene. About the middle of the drive is a gay *loggia*, or pavilion, supported on Ionic columns of grey marble, for the use of the military bands on festive occasions; and at intervals, till overthrown in the late revolution, stood colossal statues in white marble of Charles III., Ferdinand I., Francis I., and Ferdinand II., whose respective

virtues were recorded in long inscriptions on their pedestals. But the most striking feature of the Marina is the range of palaces which overhang it; the Palazzo Butera, "half the length of a street," part of which is the Hotel Trinacria; the Palazzo Aceto or Lampedusa, lately occupied by the British and French Consuls; the Palazzo del Duca d'Angiò, formerly the residence of Lord William Bentinck; and the Palazzo Forcella, in a hybrid style of Classic and Gothic, on the city-walls above the Porta de' Greci.

The Marina has been truly styled "the most beautiful feature of Palermo; and without a parallel in Europe." To be thoroughly enjoyed, it must be visited in summer. At that season "in the morning and noon the Marina is almost deserted, a few fishermen or straggling pedestrians being its only occupants. It is not until the cool of the evening that all the genteeler portion of the Palermitans pour out of the gate, and begin to throng the footway of the Marina, while a long line of handsome equipages, issuing from every part of the city, completely occupies the road. But it is on moonlight nights that one should repair thither to enjoy southern life in perfection. A musical band executes a variety of operatic pieces; ices and refreshments are provided for those who can indulge in such luxuries; the bay is silvered over; the mountains stand around in shade like giant sentinels; freshness breathes from the water; perfume is in the air; everything around is steeped in beauty; and the heart and senses open to the tenderest and most contagious emotions. Hour after hour is thus passed away, the spot is abandoned with regret, and it is often midnight before the throng reluctantly separates, and the Marina is deserted till the following evening." —*Bartlett.*

In front of the Palaces Butera and Aceto, and raised high above the Marina, is the terrace called *Pubblico Parterre,* laid out in 1823 as a promenade, furnished with marble seats and adorned with shrubs and flowers. In the olden time it was known by the ugly appellation of *Strada delle Cattive*; in 1687 it was decorated with statues of the monarchs of Sicily, but not one of them keeps his pedestal at this day. This terrace commands a view of the blue bay of Palermo, with its sunny shores, majestic mountains, and cliff-bound headlands—one of the most glorious scenes in Europe.

Piazze or Squares.

In the very centre of the city, at the point of intersection of the Toledo and Macqueda, is the square called the

Piazza Vigliena, or *I Quattro Cantoni.* It is an octagon of 112 yds. in circumference, with each of the four façades, which separate the intersecting streets, rising to the height of 100 ft., and of symmetrical architecture and adornments. It received its first name from the Marquis de Villena, Viceroy of Sicily, who commenced its construction in 1609, though it was not completed till 1620, under the viceroyalty of the Count of Castro. *Giulio Lasso*, a Roman military engineer, was the architect. Its progress and completion are recorded on tablets, one of which bears these hexameters:—

"Urbe decus mediâ magnum Villena platea
Nomine quæ tanto late decorata superbit.
Facta corona suis octonis partibus, en ut
Quadrifidasque vias, portasque, urbemque coronat!"

Each façade has 3 orders, Roman Doric, Ionic, and Composite. In the lowest, against each façade, stands a female statue of white marble, representing one of the Seasons, with a tablet over her head, and a fountain at her feet. In the second story on each side is a niche, containing a semi-colossal statue of one of the Spanish monarchs of Sicily from Charles V. to Philip IV. They are now of marble, but were originally intended to be of bronze, and in 1630 those of the two

sovereigns just mentioned were finished, and the latter even raised, when the Senate of Palermo changed its mind and replaced them by statues of marble, setting up the bronze one of the Emperor in the Piazza Bologni, where it still stands, and that of his great-grandson in the Piazza Reale, where it remained till destroyed in 1848. The third story contains statues of the 4 Virgin-Martyrs of Palermo, each against that quarter of the city which is under her special protection, and over them hover angels in the act of bestowing the crowns which they have won with their blood. Above all, in the attic, is the royal eagle of Sicily, wearing a huge crown about his neck, and supporting a shield with the arms of the king in whose reign that particular façade was erected, flanked by the arms of the city and those of the Viceroy who governed Sicily at the period.

The figures of Spring and Summer are by *Gregorio Tedeschi* of Florence; the latter, garlanded with wheatears, and holding a bunch of pomegranates, treads down the dragon of Want. Autumn, with a basket of fruit in her hand, and a dragon at her feet, is the work of *Nunzio La Matina*, by whose hand also is the figure of Winter, a shrivelled old woman, whose neck is a bundle of cords. There is nothing simple, majestic, or graceful about these statues. Those of the Virgin-Martyrs on the third story are still worse—heavy and clumsy. The effigies of the sovereigns are much better. Charles V. is in ancient Roman costume; his descendants in the Spanish of their day, which, with stiff frill, stiffer breastplate, and short trunk hose, was not well adapted to sculpture. From this piazza fine street-views may be obtained, each vista being terminated by one of the principal gates, above 3 of which tower the cliffs or crests of the neighbouring mountains. Here is the grand resort of servants out of place, ciceroni, vetturini, guides, and letter-writers. The walls are covered with playbills or government notices, and the ground is strewn with secondhand books and prints.

Largo Santo Spirito (K), just within the Porta Felice, has recently been improved by the introduction of a fountain with a large basin, from which rises a sea-horse, with two *putti*.

The *Piazza Marina* (K) is a large square of irregular form, 224 yds. long by 177 in width, surrounded by public buildings, palaces, and the houses of merchants and bankers. On the E. rise the Palazzo de' Tribunali, a venerable pile of Siculo-Gothic architecture; the Royal Mint, later by four centuries; and the Hôtel de France between them. On the N., across the Via Toledo, the picturesque church of La Catena, with its Gothic portico, embrowned with weather-tints, attracts the eye; and on the N.W. rises the broad and lofty façade of the Reali Finanze, whose snowy hue betrays its recent construction, while the rugged crests of Monte Pellegrino, Monte Cuccio, and the other lofty mountains that hem in Palermo, are seen towering above the roofs on three sides of the piazza. This is the Campo Vaccino of Palermo, where many yoke of the grand long-horned cattle of Sicily, reposing by their rude ears, offer picturesque studies to the artist. Here of old were held jousts and tournaments; but the only ring now to be seen here is the circus of equestrian companies, when such visit Palermo.

Piazza della Fiera Vecchia (K).—In this small square there stood till very recently a fountain called Fontana d' Ercole, but this Hercules was no other than the Genius of Palermo, in white marble, represented as a bearded king with a snake biting his bosom. The water fell from the mouth of another snake at his feet. The fountain is gone, but the figure remains, seated on a mass of rock.

The *Piazza Pretoria* (K), though very small, is, on account of its elaborate fountain, one of the most striking squares in Palermo. On the E. rises the domed church of Sta. Caterina; the S. side is occupied by the large Palazzo Senatorio; the N. by the

palace of the Duke of Serradifalco, distinguished by its classic style, and the gaudier façade of the Palazzo Bordonaro; while the W., which is open to the Strada Nuova, is backed by the large domed church of S. Giuseppe de' Teatini. The fountain is far too large for so small a piazza, which it almost fills, measuring 433 ft. in circumference, and rising to the height of 42 ft. It was made about 1554 by the Florentine sculptors *Francesco Camilliani* and *Angelo Vagherino* for the brother of D. Garcia di Toledo, Viceroy of Sicily, by whom it was sold in 1574 to the Senate of Palermo for 20,000 dollars. It is circular, and adorned with a crowd of statues of white marble, "whose only fault," says Mr. Knight, "is that they are of too exquisite workmanship to remain in the public streets. They look more adapted for what they were meant for, the ornament of the gardens of a princely villa." Three steps from the pavement is a marble balustrade, with an opening facing each side of the piazza, flanked by a pair of colossal hermæ. A flight of steps leads from each opening to the upper floor of the fountain, on which rests the great basin, and both at the top and bottom of each flight is a pair of statues, the size of life, representing gods and goddesses, heroes or nymphs. One of the Gagini, who superintended the setting up of the fountain when it reached Palermo, carved the Venus with his own hand to supply the place of a statue that was wanting. Between the balustrade and the upper floor are 4 reservoirs, each having in its inner wall 6 niches, from which project as many water-spouts in the shape of colossal heads of animals of known and unknown descriptions.

On the outer edge of each reservoir, between a merman and mermaid, reclines a colossal figure on a rock, three representing the rivers of Palermo, the Oreto, the Papireto, and the Favara: the fourth a Muse with Pandean pipes and a Pegasus. The lowest basin is very large. Two winged harpies support the second and smaller basin, on whose rim are 4 geese. Above this rises a strange sort of pillar sustained by 4 sea-horses, and composed of a group of three boys with jars on their shoulders, and dolphins inverted at their feet. On this rests the third basin. Another group of 4 merboys supports the fourth and highest basin, in which stands a boy of larger size, with a cornucopia in his hand, and a shell at his feet. The water gushes from 37 statues, from 20 urns, and from the mouths of 24 animals or monsters. For the vastness of its dimensions, the multitude of its figures, and the complexity of its waterworks, this fountain is perhaps without a rival in Europe, though as respects the style of art it exhibits it may easily be surpassed. The entire expense attending the purchase and setting-up of this fountain amounted to 27,277 ounces, or nearly 14,000*l*., a vast sum for that day.

Piazza di S. Domenico (L).—This small square is bounded on the E. by the large church and convent from which it takes its name, and on the N. by the ruins of a building which was once a Prefecture of Police, but in 1848 was destroyed by the mob in their exasperation at discovering proofs of fearful atrocities perpetrated within its walls. In the centre a lofty Composite column of white marble, supporting a bronze figure of the Virgin, after a model by *Serpotta*, rises to the height of nearly 100 ft. It was erected in 1728 by the Emperor Charles VI. in honour of the Immaculate Virgin; was restored by Charles III. in 1750, and again by Ferdinand I. in 1804. At the base of the column are shields inscribed with portions of the Virgin's song; and on pedestals around it are figures of the 4 archangels.

Piazza della Bucceria (L), called also the *Mercato Vecchio*, a name it well deserves, since a market was held here even in the days of the Saracens. Its more common appellation dates from the days of the Angevin dynasty, when it was the *Boucherie* or shambles of Palermo. It is still the chief market for meat, poultry, game, and fish; and at the corners of the shed under which

these are exposed, a meal may be improvised, and the red-capped, bare-armed Soyer dips his choice morsels into a pan of batter, drops them into a caldron of boiling oil, and ladles them out to his customers fried to a shade.

Piazza della Fontanella, or *Mercato Nuovo* (L), also a market of provisions, was constructed in 1820 on the ruins of the old *Conciaria*, or Tan-yard. A fountain in the centre throws up its waters from the figure of a boy riding on a sea-horse, and from a couple of dolphins.

Piazza de' Bologni (A).—A handsome square in the Toledo, bounded on the N. by the Palace of the Barone di Riso, on the S. by that of the Marchese Favara, and on the W. by the Palazzo Villafranca. It receives its name from Luigi Bologna, Baron of Campofranco, who laid it out in 1575. In this square stands a bronze statue of Charles V., originally intended for the Quattro Cantoni. He is represented in the costume of a Roman warrior, crowned with laurel, and stretching forth his right hand in the act of swearing to preserve the privileges of the city, which oath he took on his visit to Palermo in 1535, after his victorious expedition to Tunis. This statue was erected by *Scipione Livolsi da Susa*, a Sicilian sculptor, in 1630, on the design of *Mariano Smiriglio*, a famous architect of Palermo. Few will accord to it the admiration with which it was viewed by Gally Knight. The Protestant traveller will remark on the pedestal the embodiment of the "Lutheran heresy," which the Emperor is stated to have extinguished, in a seven-headed hydra, with spotted wings.

Piazza Reale (A), now called *P. della Vittoria.*—This, one of the largest open spaces in the city, is bounded on the W. by the Royal Palace, on the N. by the Clerical Seminary and the Segretaria di Stato or Public Offices, and on the other sides by churches, convents, and barracks. On the S., in front of the palace, stands a marble statue of Philip IV., in the costume of his day. Four slaves, with hands bound, are kneeling around him, symbolizing that the four quarters of the globe were subject to his sceptre. On the sides of the square pedestal which supports these figures, the four quarters are again represented in relief as women with appropriate emblems. Around this pedestal is an octagonal space, enclosed by a marble balustrade with 4 openings, each flanked by 2 statues, representing the kingdoms which formerly owned the sway of Spain. The old Iberian boast is here inscribed,—"Uni regi Philippo IV. non dividitur mundus quatuor sibi divisus in partibus, nusquam sol evigilat quin Hispanias videt regnatrices." The statue of Philip which originally stood here was of bronze, executed in 1661 by Scipione Livolsi da Susa, after the design of Smiriglio; but, being destroyed in 1848, it has been replaced by another in marble by *Nunzio Morello*, a living sculptor of Palermo. The reliefs were executed in 1854 by *Valerio Villareale*, when in his 81st year.

The *Piazza del Duomo* (C) is one of the pleasantest squares in Palermo. It is bounded on the N. by the Cathedral, on the W. by the Archbishop's Palace, on the E. by the nunnery of S. Francesco di Paola, and on the S. by the palaces of the Toledo; and is enclosed by a marble balustrade, set up in 1753 by the Duke of Montalba. At intervals on this balustrade are statues of certain saints, martyrs, and prelates of Palermo, in white marble, erected at different periods. On the W. side stand statues of S. Gregory and S. Augustin, by *Giovanni Travaglia*, and of St. Jerome and St. Ambrose, by *Antonio Anello*, both sculptors of Palermo, which were all erected in 1673 by Giovanni Lozano, then Archbishop of the city. On the side facing the Toledo, at one corner, is Pope Agathon, and at the other St. Sergius, also a Pope, and both Benedictines and natives of Palermo. Between them stand in pairs Santa Cristina and Santa

Sylvia (the mother of Gregory the Great), Santa Agata and Santa Rosalia, Santa Ninfa and Santa Oliva, erected by Archbishop Martinus in 1655 and 1656. Santa Rosalia and Santa Ninfa were carved by *Gaspare Guerci*; the rest bear no inscription. The patron saint is easily recognised by her wreath of roses. The best of these statues is that of Sta. Agata, a simple and graceful figure, holding a pen in one hand, and a dish containing her breasts in the other. On the E. side, or that facing the sea, are statues of St. Mamilianus, Archbishop, and of St. Eustotius, St. Proculo, and St. Golbodeus, martyrs of Palermo —the 1st and 4th by *Travaglia*, the others by *Antonio Anello*, and all erected by Archbishop Lozano in 1673. In the centre of the Piazza, on a triangular pedestal, is another statue of Sta. Rosalia, trampling on a venerable female demon, representing the Plague, from which the saint is believed to have saved the city in 1624. This statue was raised in 1744, on the site of a fountain which previously occupied the spot.

Churches.

Palermo contains no less than 194 places for religious worship, of which 11 are parish chs., 50 others are dedicated to various saints, 31 are attached to monasteries, 24 to nunneries, 14 to "conservatories" of young girls, 37 to companies, 23 to confraternities and congregations, 2 to colleges, and 2 are oratories.

The Cathedral (*Il Duomo*) of Palermo dates from the 12th century. As early as the pontificate of Gregory the Great, or about the year 600, a ch. was raised on this site, or more probably on that of the chapel of Sta. Maria l'Incoronata, close to it to the N.W., which by the Moslems was turned into a mosque, called the "Mosque of Friday," but was reconverted to Christian worship on the Norman conquest in 1072. That ancient ch. was entirely pulled down in 1169, by Gualterio Offamilio (*i. e.* "Walter of the Mill"), the English Archbishop of Palermo, to make room for a more magnificent edifice, which was consecrated in 1185, and dedicated to the Virgin, as is recorded in a tablet in the S. porch. It is said that he built it with a large treasure which he had discovered in digging the foundations of the ch. of Santo Spirito, outside the walls. No part of the existing cathedral therefore can be earlier than 1169; and of Walter's building little remains save the crypt, a portion of the S. side, and the E. end. The whole of the remainder has been rebuilt at different times.

The architectural features which betray the original part are the pointed windows in the S. transept-aisle, which are surrounded with the billet moulding peculiar to the Saracens, and the grotesque heads, under the battlements at the E. end, which are no less decidedly of Norman origin. Externally the building is in most parts of harmonious architecture, and presents a fine specimen of the Sicilian pointed style; but it has been disfigured by the imposition of an Italian cupola, and other features of that character which *Ferdinando Fuga*, a Neapolitan architect, who was intrusted with the repairs between 1781 and 1801, had the vile taste to introduce. The plan of the ch. is a Latin cross; its dimensions externally are 346 ft. long, 138 wide in the transepts, 112 in the nave, and 74 ft. in height from the pavement to the roof of the nave.

The *W. front* assumed its present form in the course of the 14th century, for the towers which flank it were erected between 1300 and 1355, and the grand portal was constructed between 1352 and 1359. On the balustrade, in front of it, are 4 marble statues of St. Peter, St. Paul, St. Joseph with the infant Saviour, and S. Francesco di Paola—all by *Giambattista Ragusa* of Palermo, and erected by Archbishop Gasch in 1724 and 1725. The façade is a rich specimen of Sicilian pointed architecture. Most of the enrichments, it will be observed, are

of Greek character, such having been traditional in Sicilian architecture since the Byzantine possession of the island; and these mix strangely with the chevron, the billet, and the dog-tooth, introduced by the Normans. There are 3 portals, flanked by lofty, slender towers; that in the centre is of white marble, scorched to a rich yellow-brown by the semi-tropical sun of Sicily; it has 4 orders resting on shafts, some twisted or chevroned, and all with corrupt Corinthian capitals; the arch is enclosed by a prominent angular label, adorned with acanthus-leaves, and running up into a hood containing figures of the Virgin and Child; an outer, large, and ugly label, resting on tall shafts, encloses within its pediment a beautiful pointed window, enriched to its sill with scroll foliage in flat relief, cut with all the sharpness of the Greek chisel, while dog-tooth mouldings betray the Norman element. The arch encloses two trefoil lights, separated by an octagonal shaft, carved with minute foliage. The side portals are very curious; that to the l. has voussoirs in relief, like overgrown billets, alternating with patterns in intaglio; that to the rt., in place of these voussoirs, has a series of small pointed arches, with trefoiled heads, and enriched cusps, resting on short columns. The windows above these gates show the triple chevron in their mouldings, and the acanthus or Greek scroll foliage in their labels. The upper part of the façade is crossed by a corbel-table of intersecting arches, and terminated above by a battlement.

Between the central and each side-portal are 2 small niches, containing figures of saints, whose relics are preserved in this cathedral; to the rt. Santa Ninfa, whose head was carried in solemn procession in 1593, and S. Mamilian, whose head received similar honours in 1658; to the l. Santa Rosalia, whose body, "sparkling with a multitude of miracles, was borne in triumph through the city in 1625;" and Mary Magdalen, whose holy foot was presented by Philibert, son of the Duke of Savoy, to this cathedral, where she had decreed it should be buried, which was accordingly done by the obedient senate in 1659.

The towers which flank the portals are too slender to impart an air of solidity to the façade, as in Gothic cathedrals, and too low and heavy for minarets, to which they otherwise bear some resemblance. They are singular rather than beautiful; they have 6 stages or stories; the 3 lowest have pointed panels or blank windows, enriched with diaper-work — a Saracenic feature; while the dog-tooth mouldings and intersecting circular arches are pure Norman characteristics. The 3 upper stages are lightened by open windows, separated into 2 or 3 lights by plain or twisted columns, and the angles of the tower are rounded off, so as to reduce the apparent breadth; these rounded angles bristle with prominent nail-heads, mixed with the dog-tooth, giving a bizarre character to the upper portion of the towers. Two towers of very similar character rise at the eastern angles of the ch., but are hardly in so good a state of preservation. Of the belfry tower, opposite the W. front, and united to it by two flying arches, we shall speak in our description of the Archbishop's Palace.

The nave is decorated externally with pointed windows, true and blank alternately, covered with diaper-work; above them is a broad band of Greek scroll-work in diaper, surmounted by a corbelling of grotesque heads and a Saracenic battlement. The blue and yellow tiled lanterns which light the side-aisles, and the ugly statues of saints on the parapet in front of them, were added by Fuga 60 or 70 years since, and greatly disturb the harmony of the architecture. The transept has 2 tiers of sharp lancet arches without enrichments, and is of more modern date than the nave. Much more ancient and beautiful is the exterior of the sacristy, which projects from the transept-aisle, but is only half its height; it is adorned with a series of pointed arches, enriched with scroll foliage and diaper; below it is a

corbelling of small arches, chevroned and trefoiled, resting on marble shafts, and with a head in each spandril: this portion of the ch. has not been disfigured by modern restorations. Above the sacristy, and slightly recessed from the transept, is the transept-aisle, whose 3 wide windows, decorated with the large Saracenic billet, within the chevron, are perhaps the most ancient portion of the edifice. The 3 apses have been so restored that it is impossible from the outside to determine their antiquity; they are adorned with interlacing arches, enclosing blank panels, and enclosed by broad horizontal bands of diaper-work, or rather imitations of such work, the patterns being marked with black paint on the yellow plaster which now coats the wall. The central apse has battlements resting on a corbelling of grotesque heads; the high wall above it shows panels decorated with diaper and surrounded by the Saracenic billet.

The *South Porch*, opening on the Piazza, is the most highly ornamented portion of the exterior. It was erected about 1450, by Simon di Bologna, Archbishop of Palermo, and, as in all the more recent Sicilian buildings in the Pointed style, shows considerable approximation to Northern Gothic; yet even at so late a date the earlier elements of Siculo-Norman architecture were not excluded. The porch has 3 arches pointed and stilted, with much of a Saracenic character about them; the central one exceeds the others in height and width, and all rest on columns of grey marble. Those in the centre have capitals of Byzantine design, most elaborately carved with figures and foliage, and enriched *abaci*, whence springs foliage which appears to climb the arches, growing as it were in marble. Such, in fact, is the character of all the vegetable life here represented. The 2 outer columns have corrupt Corinthian capitals, and probably belonged to the mosque formerly on this site, for that to the l. bears a Cuphic inscription from the Koran—"Your Lord created the day, which is followed by night; the moon and the stars are forced to labour at his command. Are not all created things his? his the dominion? Blessed be God, the Lord of ages!" Each arch has a large cable-moulding in its soffit; and the spandrils are filled with diaper-work in flamboyant patterns, mixed with faces, figures, and animals. Above this is a broad architrave of small ogee arches in relief, each enclosing the figure of a saint, quite Northern in character; such is also the flamboyant tracery in the pediment, amid which are rude figures of a bishop surrounded by angels and saints, while the pediment itself has a low classic pitch, quite inconsistent with the pointed style; and the cornice is enriched with small Byzantine figures of animals and monsters alternating with foliage. The gargoyles below the pediment again are a purely Northern feature. The porch is flanked by 2 square towers of 3 small stages, decorated by pointed arches. Here are Northern mouldings, but the foliated capitals of the shafts are cut with the delicacy of a Southern chisel; and the flat surfaces of the towers are enriched with Saracenic diaper-work in beautiful patterns; the colour now gone, and the forms only left in intaglio. The roof of the porch is groined in 3 bays.

The exquisitely carved door within the porch was inserted in 1426, in the reign of Alphonso the Magnanimous, Bertino being the prelate, and *Antonio Gambara* the architect, as recorded in 2 inscriptions in the pediment. The doorway is of marble, and has 3 orders, the outer resting on chevroned and the second on twisted shafts, having capitals composed of acanthus-leaves and feathers. Nothing can surpass the exquisite foliage on the jambs, which is mixed with grotesque figures playing musical instruments or picking fruit. The label is decorated with the emblems of the evangelists and acanthus-leaves below, and above with small figures of the apostles, with Christ as the keystone. Over all is a pediment flanked by pinnacles, and running up into a niche which contains a mosaic picture of the Virgin and Child on a gold ground, in a framework of mosaic.

Beneath the porch is inscribed in large letters,

"PRIMA SEDES, CORONA REGIS, ET REGNI CAPUT"—

the proud title in which Palermo of old was wont to glory, when the early kings of Sicily were crowned in this cathedral. Below it is a long list of kings, from Roger to Martin, with the dates of their respective coronations, all in hexameter verse. At one end of the porch is a monument illustrating the coronation of Victor Amedeus in 1713; and at the opposite end the coronation of his successor, Charles III., in 1735, is similarly commemorated. Observe in the first relief the ridiculous mixture of Roman costumes with the long periwigs and the female dresses of the 18th century.

Interior.—The disappointment experienced on entering the church is extreme. The fresh white walls, the Corinthian pilasters, the round arches and roofs, the dome at the intersection of the nave and transepts, and the little cupolas in the side aisles—in a word, the Italian style prevalent throughout—contrast most unfavourably with the picturesque Sicilian Gothic of the exterior; yet were it not for this contrast and disappointment, the interior would be acknowledged to have merit, being simple in arrangement and chaste in ornament. It has 3 aisles separated by massive piers, 8 on each side, against each of which, supporting the arches, are 2 pairs of grey granite columns with Corinthian capitals of white marble. The piers support a simple entablature. This restoration of the interior was effected in 1801.

Tombs of the Kings.—The first 2 chapels on the rt., as you enter the W. door, contain the tombs of the Norman and Suabian sovereigns, 4 in number, and very similar in design. Each is a large sarcophagus of porphyry on a basement of grey marble, and covered by a raised canopy, which in the sepulchres of the two Emperors is also of porphyry, but in those of Roger and his daughter is of white marble adorned with gilding and mosaics. First, in the inner chapel, to the l., is the tomb of Roger, "the stout duke and first king of Sicily," who died at Palermo in February, 1154. His sarcophagus, which is composed of slabs of porphyry entirely without ornament, is supported by 2 marble feet, each composed of 4 crouching Saracens in relief. These figures, the arabesques between them, and the adornments of the marble slab on which the sarcophagus rests, are all Byzantine. In striking contrast with the simplicity of the sarcophagus is its canopy, which on both upper and under surfaces is encrusted with mosaics, and is supported by 6 marble columns, with Corinthian capitals and shafts elaborately adorned with gilding and mosaics.

By the side of Roger is interred his posthumous daughter, the Empress Constantia, wife of the Emperor Henry VI. and mother of the Emperor Frederick II. Her epitaph, which terms her "the last of the royal race of the Northmen," records her decease at Palermo in November, 1198. Her sarcophagus is a plain massive chest of a single block of porphyry, but the canopy above it in every respect resembles that over her father's tomb.

In front of her sepulchre stands that of her husband, the Emperor Henry VI., who died at Messina in September, 1197. His sarcophagus is very like that of his wife, but the canopy and the columns which support it are of porphyry.

The monument of the Emperor Frederick II. resembles that of his father, but the sarcophagus is more elaborately adorned. It rests on 4 lions, also of porphyry, standing over their prey. On the lid are reliefs of the Virgin and Child, and of Christ in the act of blessing, with the emblems of the Evangelists, each enclosed in a circular medallion. His epitaph states that he died in Apulia, in December, 1250. Two of these tombs were originally placed in the Cathedral of Cefalù by King Roger, who built that church, and decreed to be buried in it; but as he was interred at Palermo, in the sarcophagus in which his remains now lie, the two vacant tombs were re-

moved hither by the Emperor Frederick, to receive his father's ashes and his own. Frederick's sarcophagus also contains the remains of Peter II. of Aragon, who died at Calascibetta in 1342.

In the 1st chapel, recessed in the W. wall, is a Roman sarcophagus of marble, bearing the relief of a lion-hunt; in it are interred the remains of Constantia of Aragon, queen of Frederick II., and widow of Emmerie King of Hungary. She died at Catania in 1222, and speaks her epitaph in the following couplet:—

"Sicanie regina fui Constantia, conjunx
Augusta hic habito nunc, Federice, tua."

Against the opposite wall is a mediæval sarcophagus, with a recumbent cowled figure in an attitude of devotion in intaglio, between two shields, which display the eagles of Aragon. Here repose the ashes of William Duke of Athens, son of Frederick II. of Aragon, and brother of Peter II., who thus speaks for himself in royal rhyme but base Latin:—

"Dux Guillelmus eram regis genimus Friderici,
Qui jacem hic, pro quo Christum rogemis, amici."

These sarcophagi were opened in 1781 by order of Ferdinand I., when it was found that, though the bodies had long since crumbled to dust, the robes and insignia buried with them were in some instances in tolerable preservation. It was evident that the sarcophagi had been opened at a previous period, and those of King Roger and his daughter rifled of everything valuable, nothing being found in his but fragments of robes, and in hers but the remains of a girdle, a pair of silk gloves, and of cloth boots.

The body of Henry VI. was found in good preservation, wrapped in a robe of yellow silk, with the imperial mitre, bearing Arabic inscriptions, at his feet.

The sarcophagus of the Emperor Frederick had been opened since his interment, because on his body lay two others. His own was very richly arrayed. His crown was found on his head; the imperial globe lay by his pillow, and his sword by his side. One of the bodies which lay on his, arrayed in a regal mantle, and with a sword by its side, was supposed to be the corpse of Pedro II. of Aragon. The other body, of smaller size, and in a decayed robe, could not be identified.

The tomb of Constance of Aragon, which, as well as that of the Emperor Henry, is known to have been opened in 1491, contained her remains wrapped in a crimson cloth. Attached to her head-dress were found long tresses of fair hair. At her feet was a wooden box containing an imperial crown, with many female ornaments, now preserved in the treasury of the cathedral. It was observed that the robes and other insignia found in these tombs closely resembled those worn by the Byzantine emperors — a proof of the extent to which that court was copied by the early kings of Sicily.

The 4th chapel to the rt. contains an altarpiece by *Pietro Novelli*, representing St. Ignatius Loyola in adoration of the Virgin and Child, with St. Francis Xavier behind, in an attitude of devotion. The figure of the Madonna is not devoid of dignity, but her countenance is uninterested and uninteresting. The Infant is good; so are the cherubs, and the heads of the two saints are natural and noble. The Virgin and Child, the tone of colour, and the management of the light and shade, remind one of the Spanish school. The picture has been injured by restorations. Here is another picture by the same hand, representing S. Francesco di Paola in adoration. The head of the aged saint is grand; his hands are well painted; and here again colouring, treatment, and chiaroscuro, are very Spanish in character. In the same chapel is a Madonna of the early German school. In the 7th chapel to rt. is a small mosaic of the Virgin on a gold ground, in the Byzantine style, and of very early date.

The *S. transept* contains the chapel of the Assumption of the Virgin, with an altarpiece by *Giuseppe Velasquez* (1750-1827), which is highly esteemed by the Sicilians. The Virgin's face is beautiful, but the composition is

confused, and the colouring and chiaroscuro feeble. On the *predella* is a small relief of the Entombment of the Virgin by *Antonio Gagini* (1480-1571), which contains some graceful figures, particularly among the angels who precede the bier. On the *paliotto* in front of the altar are small figures of saints in relief by the same hand—Sta. Cristina between Sta. Lucia and Sta. Agata; and on either side 2 other female saints, of whom St. Catherine, Santa Ninfa, and St. Oliva are easily recognised. They are very simple, graceful, and pretty. Against the side walls of this transept are statues of St. Matthew and St. Paul, with small reliefs beneath them illustrative of events in their lives—all by *Gagini*. In these reliefs the backgrounds are coloured, which gives them much of a pictorial character.

The chapel to the rt. of the high altar is sacred to Santa Rosalia, and is richly adorned with stuccoes, gilding, and frescoes. The pilasters have Raphaelesque arabesques in marble by *Antonio Gagini*, very elaborate, delicately cut, and showing an exuberant fancy. The artist has introduced his own portrait in the bearded mask at the base of the pilaster to the rt. of the altar. On the side walls are large bas-reliefs in white marble by *Valerio Villareale*, a pupil of Canova; that to the rt. represents the saint interceding with the Saviour for her city, her prayer being answered by the avenging angel driving out war, pestilence, and famine; that to the l. shows how the plague was miraculously stayed during the procession of the saint's bones through the city in 1624. These reliefs are hardly worthy of Villareale's reputation, and show to small advantage by the side of Gagini's in the tribune and transepts. The altar itself is faced with a relief in silver of Santa Rosalia in a cave. In the wall behind it, within a brass grating, is the chest in which the bones of the saint are deposited—a chest of solid silver, of the enormous weight of 1298 lbs.! It was constructed in 1631, a few years after the discovery of the relics, at the cost of 20,000 dollars. It is adorned with reliefs, and surmounted by a small figure of the saint, with a garland of roses on her head, a large cross of jewels on her breast, and a ring of brilliants of great value on her hand, trampling on the dragon of pestilence. This chest is submitted to vulgar gaze 3 times only in the year—on the 15th July, her fête-day, the 11th January, and 4th September, the latter being the anniversary of her death, and the former commemorating her deliverance of the city from the earthquake of 1693. In this chapel were formerly preserved the monuments of the Norman and Suabian sovereigns, already described.

The *Choir* or *Tribune* is raised a few steps, and separated by a marble balustrade from the rest of the ch. Its pavement is of porphyry, verd-antique, and other *pietre dure* in mosaic. Its roof is frescoed with the Virgin in glory, by *Mariano Rossi*, of Sciacca, a modern artist; and the work, though faulty in drawing, is not without merit as regards colour and chiaroscuro. The *High Altar* is decorated with agates, jaspers, lapis-lazuli, beautiful marbles, and petrified woods, and flanked by columns of red-veined marble; the *predella* and steps are of Egyptian granite. By the side of the altar stands a tall marble candelabrum chevroned and striped with mosaics, and probably coeval with the foundation of the ch. Behind the altar is a marble figure of Christ rising from the dead, by *Antonio Gagini*. By the same hand are also the ten statues of the Apostles, which stand in niches in the walls of the tribune, and which, with the 4 in the transepts, are considered the *chefs-d'œuvre* of the sculptor. Indeed, it is said that before commencing these statues he went to Rome expressly to improve his taste by the study of ancient art. He commenced the work in 1510, was assisted in it by his three sons, and received for it 844 ounces, which in that day was considered most handsome payment. "These statues are of life-size, and wonderfully true to nature, since they display such a variety of attitude, sentiment, and drapery, that they rivet the eye of the beholder, and

never satiate his gaze." We may pardon the patriotic partiality of this criticism in old Fazello, but cannot admit that "all Italy at that day had nothing more beautiful than these statues." Beneath each figure is a relief, also by *Gagini*, representing some event in the life of the Apostle, with a deeply-recessed and coloured background. Many of them are well composed and designed, and contain figures of great beauty, worthy of the pupil of Michael Angelo and Raphael. To the l. of the high altar is the Royal Throne, raised several steps, and backed by a large square of fine Alexandrine mosaic let into the wall, the only fragment remaining of the ancient decoration of the cathedral. Above it is the favourite title of Palermo—"Prima sedes, corona regis, et regni caput." Opposite this is the Archbishop's throne, which is modern. The seats of the choir are of carved wood, with little ornament. In front of them, to the rt., is a Gothic throne of wood, elaborately carved in the quaint German style, and displaying a relief of the Death of the Virgin. The corresponding screen opposite is decorated with the Adoration of the Magi.

To the l. of the tribune is the Chapel of the Eucharist, whose altar is composed of agates, lapis-lazuli, and other *pietre dure*, and whose *ciborium* or tabernacle is entirely of lapis-lazuli. In this chapel originally stood the tombs of the Archbishops of Palermo, now removed to the crypt. It contains a marble monument to the Archbishop Sanseverino, who during his lifetime had his effigy cut in marble, and placed, like Hope, between statues of Faith and Charity.

N. transept.—Over the Altar of the Crocifisso is a crucifix, brought to this city from Jerusalem in 1219. Here are also some reliefs well worthy of attention. On the *predella* are 4—the Seizure of Christ in the Garden, Christ before the High Priest, before Pilate, and shown by Pilate to the people. Below, on the sides of the altar, are the Flagellation, the Plaiting of the Crown of Thorns; on the *paliotto*, Christ carrying his Cross, the Deposition, and a Pietà. These reliefs are all attributed to *Antonio Gagini*, but those on the *predella* and on the sides of the *paliotto* are evidently of earlier date and art than those in front of the latter, and are either by Antonio at the commencement of his career, or by Domenico, his father. They are in rather flat, not low relief; the figures have the meagreness and dryness, with the expression of quattrocento sculpture. The reliefs on the *paliotto* are much superior in composition, design, and execution, especially the 3 in the centre, which are perhaps the best from *Gagini's* chisel. They betray a close study of Raphael. The statues of St. John the Baptist and St. Judas Thaddeus, in this transept, with the usual small reliefs below them, are also by *Gagini*.

In the *N. aisle* the 2nd chapel from the transept, or that of St. Agatha, contains a small panel picture of the Virgin and Child, with St. John and angels, which demands attention. It is of the close of the 15th cent., and apparently of the Milanese school. It is most carefully and delicately painted; but its chief charm is the exquisite beauty and sweetness of the Virgin, who, like most of Raphael's, is a conception of loveliness never realised. This chapel contains monuments to the Cardinal Archbishops Gravina, who died 1830, and Trigona, who fell a victim to the cholera in 1837. In the next chapel, sacred to the Virgin of the Letter, is a picture of the Madonna on a gold ground, in imitation of the Byzantine, and beneath it is a copy of the letter which she is said to have written to the Messinese, declaring herself the protectress of their city. In the last chapel but one, the altarpiece in marble of the Assumption of the Virgin, of life-size, is by *Gagini*, and to be admired. The last chapel contains the Baptismal Font, an octagonal basin of white marble, with reliefs, the work of *Filippo Pennino*, in 1797. It rests on the trunk of a tree—that of the knowledge of good and evil, for the serpent is coiled among its branches, and Adam and Eve are bewailing their fall at its foot. The subjects of the

reliefs are the Baptism of Christ, Noah sacrificing, Saul receiving his Sight, Philip and the Eunuch, the Crucifixion, a monk baptizing, the Baptism of St. Paul, and Moses striking the Rock. The whole is cut out of 2 blocks of marble. It is much esteemed by the Palermitans, but as a work of art is mediocre.

Against the pilasters, opposite the N. and S. doors of this cathedral, are *bénitiers* or holy-water basins of white marble, supported on brackets, and having octagonal canopies surmounted by angels, all elaborately sculptured. That to the N. has 2 bands of reliefs of the quattrocento period; the lower showing the Baptism of Christ; the upper, and better, a queen and her retinue approaching a font in the streets of a city, at which stands a priest ready to perform the rite. The S. font, of much better art, is attributed to *Gagini* himself. Moses striking the Rock, in the upper scene, is very inferior to the Pool of Siloam, in the lower band, where the group of Christ and his disciples has merit.

The pavement of this church is marked with a meridian laid down by the celebrated Piazzi. The sun's ray enters through a small hole in a cupola of the side aisle, opposite the 7th chapel on the rt.; and the spot which it illuminates, when the sun reaches the meridian at the summer solstice, is marked by a small metal plate. The points where the sun enters the several signs of the zodiac, as well as the equinoxes, are also marked in the pavement.

In the *Sacristy*, or, as it is sometimes called, the *Ante-Sacristy*, is a pointed door of 3 orders, resting on twisted shafts with foliated capitals. This is one of the richest pieces of pointed architecture about the cathedral, and is the only remnant of this style in the interior. In the inner *Sacristy*, or *Tesoro*, is the Tabulario, or collection of some 200 MS. diplomas in Arabic, Greek, and Latin, the earliest of which dates from 1083. Here are also preserved some of the curious relics found in the tombs of the Sicilian sovereigns. Fragments of the Emperor Henry's robes, embroidered with hawks and stags in gold thread; the crown of Constance of Aragon, in form like a skull-cap, studded with jewels, and having long pendants of gold bars jointed and set in jewels attached to it, and which hung over each ear; a portion of the silk of her diadem; a fragment of her veil in silver thread, and of her vest, with gold filigree patterns; together with many other ornaments, rich, but of clumsy workmanship. One of the most curious articles found in her tomb is a small disk of silver, 5 inches in diameter, with a Latin inscription stating the place and day of her death. Here are also many curious and rare relics ecclesiastical—vestments and altar-cloths, chalices and pyxes, "some bones of St. Peter, a whole arm of St. John the Baptist, a jawbone of prodigious efficacy, and other bones of lesser note."

Crypt.—A flight of steps leads from the choir to the *Crypt*, which lies not immediately beneath the choir, as usual, but to the E. of it. This subterranean vault is sometimes called *Le Catacombe*, but is more generally known as *Tutti i Santi*. It is separated into 2 aisles, running N. and S., by low massive columns of granite and marble, about $6\frac{1}{2}$ ft. high, with capitals of very simple character supporting pointed vaults. On the E. side are 7 apses, the central one being much wider and deeper than the rest. The crypt measures 100 ft. from N. to S., and 32 ft. from E. to W., exclusive of the apses; and the height of the vaults is about 16 ft. It has been conjectured that it formed part of the original church constructed on this site under the pontificate of Gregory the Great, about the year 600; but the style of architecture is wholly opposed to such a view, it being impossible to ascribe to the pointed vaults a more ancient date than the 11th century. It is probable that, if a crypt existed here prior to the erection of Walter's cathedral in 1185, it was only then, or not long previous, constructed with its present architectural features.

The crypt is now an episcopal mau-

soleum, as it contains the remains of no less than 24 archbishops of Palermo, enclosed in sarcophagi of various antiquity, which are arranged beneath the arches and within the apses; and in the dim light which struggles through narrow openings in the vaults they assume a solemn, mysterious appearance, reminding one of the coffined Lucumones in the sepulchres of Etruria. The sarcophagus on the rt. as you enter, of Parian marble, and bearing a relief of the hunt of the boar of Calydon, is of Greek art. In the archway behind it is a Roman sarcophagus with an inscription of the low empire. The monument immediately opposite as you enter is an elegant work of the 16th century attributed to *Antonio Gagini*, or his sons, and contains the body of Archbishop Preconio, who died in 1568. Under the arch to the l., at the end of the east aisle, is a sarcophagus, which, from the Byzantine crosses, and the hand giving the benediction in the Greek manner, must have belonged to some bishop of that church, who is supposed to be Nicodemus, the last Christian prelate under the rule of the Saracens, who was restored to his own cathedral on the conquest by the Normans. He died in 1072.

In the 1st apse is a sarcophagus of incongruous character, originally Roman, then adapted for some prelate of the Greek Church, as shown by the reliefs in front, afterwards used by Archbishop Frederick of Antioch, who died in 1305, and covered by a lid with the figure of a warrior in complete armour of the Renaissance period, or 250 years later. Opposite the 3rd apse is a large Roman sarcophagus of Parian marble, with a relief of Apollo and the Muses crowning a poet. In the central apse stands a large monument containing the ashes of Archbishop Giovanni Paternò, who died 1511, and who reclines in effigy on the lid, his hands crossed over his crozier on his breast. His head is remarkably fine and true to nature, the drapery is well arranged and executed, and there is a grand repose in the whole figure. The reliefs on the sarcophagus itself mark it as of classic date, notwithstanding the arms of Paternò are displayed on the shield in the centre. In this apse are preserved sundry architectural fragments belonging to the cathedral before its restoration 60 or 70 years since—a fine composite capital, two pilasters beautifully sculptured by *Gagini*, and several reliefs illustrative of the Passion of Christ by the same chisel. The tomb in the 5th apse, containing the remains of Archbishop Tagliavia, is of the late Empire, and of Christian origin, the figures showing the debased art of that period. In the arch opposite this apse is the tomb of the founder of the cathedral, Walter Offamilio, an Englishman, but Archbishop of Palermo under William the Good. His name is the Italian corruption of "Of ye Mill," and indicates his low origin. He had been chaplain to Henry II. of England, who, wishing to bring about an alliance between his daughter Joan and William of Sicily, sent Walter to this island as preceptor to the young king. He rose first to be Dean of Girgenti, then Archbishop of Palermo, and ultimately prime minister of King William, and has left a name traditionally revered by the Sicilians. He died the year after his master, in 1190. The monument bears several inscriptions, originally enclosed by bands of mosaic, now almost destroyed.

The sarcophagus in the 6th apse, with a curious relief of wretched art, which shows it to be of the low Empire, encloses the remains of the Archbishop Nicolaus, a German, and great jurisconsult, renowned by the name of the "Lamp of the Law." He died in 1445, in the reign of Alfonso the Magnanimous. The tomb under the arch opposite this apse is of late Roman date, and contains the ashes of Hugo, archbishop in the reign of William the Bad, a man of great talent, but vain, profligate, and intriguing, the associate of the infamous Maio of Bari in his nefarious schemes, and ultimately his victim. He died in the middle of the 12th century. In the sarcophagus opposite the 7th apse is interred the good

Archbishop Simon of Bologna, who erected the S. porch of the cathedral, and the Archiepiscopal Palace. He died in 1465. At the end of this aisle is an altar with mosaic work encircling a sarcophagus of late Roman times, in which lie the remains of Cosmas, Archbishop of Africa, who died at Palermo in 1160, and subsequently received the honours of beatification. The remaining tombs are not of much interest. Among them is a cenotaph in memory of Gianettino Doria, who died 1642, and in whose archbishopric the genuineness of the bones of Sta. Rosalia was proved to the satisfaction of the citizens of Palermo.

Santa Maria Incoronata (C). Opposite the N.W. tower of the cathedral was an old house, with a window displaying some ancient mosaic, and this inscription on the sill, "Hic regi corona datur." Another inscription below stated that "on this spot, where the kings of Sicily were formerly crowned and anointed, Christ and his mother are now worshipped, 1525." This was the ancient chapel of Santa Maria, originally attached to the old cathedral of the 7th century, which Walter pulled down to make room for the present edifice. The first king here anointed and crowned was Roger, who assumed the regal dignity in 1130, and who decreed that all future monarchs should be invested with the royal insignia on this spot—a decree which was carefully observed by his successors down to Martin and Mary in 1391. This interesting chapel was utterly destroyed by the bombardment in May, 1860.

Sant' Agostino (C), in the Piazza Chiaramonte, near the Monte di Pietà, has an ornate façade in the Siculo-Norman style. The convent attached to the church existed before 1115, but the latter appears to have been erected at the close of the 13th century. To this period belongs the handsome portal in the W. front, which is obtusely pointed, without prominent mouldings, but with 3 flat orders elaborately enriched with mosaic work of various patterns in black lava. The label shows the emblematic vine-leaf delicately worked in the same material. On each side of the door are 3 shafts, with a Greek running capital common to all. Above the arch is a pediment with flat cornice, enriched with vine foliage in relief, and resting on columns at the angles, having palm-leaf capitals. A marigold window of 12 lights, with intersecting arches surcharged with ornament, and unquestionably the richest window in Palermo, surmounts the portal. The S. door is square, adorned with reliefs of the Renaissance period, incorrectly ascribed to Gagini. The interior of the church was modernised in 1672, and contains nothing of interest beyond 2 Byzantine black-faced Madonnas, and a S. Nicolò Tolentino by *Vito Carrera* of Trapani, the master of Pietro Novelli.

Santa Anna (K), in the Piazza of that name, has a tall convex façade of yellow stone, with columns of grey marble, in 2 orders, Doric and Ionic. Over the door is a Pietà in relief by *Marabitti*, and on either side are statues of the Virgin's family — St. Joachim, St. Anne, St. Elizabeth, and St. Joseph, designed by *Serpotta*. Some of the chapels in the interior are rich in marbles, particularly that of the Ventimiglia family.

Sant' Antonio (L), between the Toledo and the Bucceria, stands on the high ground which was anciently the point of the peninsula separating the 2 ports of Palermo. The precise antiquity of the church is not known, but we have record of it so far back as 1220. Between 1302 and 1313 the campanile was built by Giovanni and Manfredi Chiaramonte, since which it has been frequently restored; and in 1595, as it threatened to fall, it was reduced in height. Here is suspended the great bell of Palermo, hung in 1575, which from its vast power of sound is heard through all the plain, and is tolled only on extraordinary occasions. The church was so severely shattered by the earthquake

of 5 March, 1823, that it remained long in ruins, and has only recently been restored. The W. front is late Gothic, having 3 pointed doors, the central one with flamboyant tracery, which also decorates the windows above them.

The interior shows traces of far higher antiquity. The plan of the church is a Greek square, like the Martorana, though on a larger scale; originally with 3 apses, but the central one has been replaced by a spacious tribune. The square is surmounted by a cupola which is supported by 4 pointed and stilted arches on columns of grey granite, and is of early construction, resembling those of other Palermitan churches of the 12th century in having a circle imposed on a square by the intervention of an octagon, though the pendentives in this case have not the usual concentric corbellings. The architecture proves it to be one of the earliest churches of Palermo. Over the altar in the rt. apse is a fine though sombre picture of St. Anthony, locally attributed to Pietro Novelli, but more probably from the pencil of *Zoppo di Ganci*, an earlier Sicilian painter. In the l. apse are some *quattrocento* reliefs illustrative of the passion and death of our Saviour, of more expression than beauty. The altarpiece to the l. as you enter, unquestionably by *Z. di Ganci*, representing S. Carlo Borromeo walking in procession through the streets of Milan during the plague, is curious.

Close to this church once stood a very ancient tower called *Torre di Baych*, which surmounted the Porta de' Patitelli, at one time the grand entrance to Palermo. Round the summit of this tower were some inscriptions in a strange character which puzzled all the local antiquaries, but were declared by some lying Jews to be Chaldaic, and were interpreted by them to the effect that Palermo was founded by a colony of Chaldæans, Phœnicians, and people from Damascus, who migrated thither in the time of the patriarch Isaac. This was confidently believed by all Palermitans for the next 3 centuries, nor was the cheat discovered till it was proved by Professor Tychsen that the pretended Chaldaic inscriptions were passages from the Koran in Cuphic characters.

Oratorio di S. Antonio di Padova (K), a small church in the yard adjoining the Palazzo de' Tribunali, which appears to have been originally the chapel attached to that palace, and coeval with it. Its front shows the triple billet and the dog-tooth moulding; the door is pointed, the jambs and archivolt are decorated with vine foliage, the imposts and label with acanthus-leaves. Over the small windows on each side of it are inscriptions in puzzling Gothic characters, one line over each window :—

"Spiritus immundus quo vincitur, et caro, mundus,
Hâc, sacer, Antoni cor cape parte boni."

The interior is pointed, with an apse and groined roof. The picture of St. Anthony, to the l. of the altar, is attributed to *Vincenzo Anémolo* (ob. 1552).

Badia Nuova (C), or *Monte Oliveto*. The church attached to this convent, which is of the order of Santa Chiara, is opposite the N. transept of the cathedral. It was founded in 1512, and restored in 1758. It is of Italian architecture, with an ugly front of 2 nondescript orders, but an interior much chaster in style than most of the churches of Palermo. The high altar, which is rich in *pietre dure*, has a picture of the Saviour offering to redeem fallen man, by *Giuseppe Patania* of Palermo (1780-1852). On the first altar to the rt. is an oil-painting by *Pietro Novelli*, representing St. Francis of Assisi appearing to St. Louis before his departure on a crusade, and offering him his girdle, which the warrior-saint receives on his knees. This picture is identical in subject, and almost so in treatment, with one of the frescoes in the church of S. Francesco in this city, but is in such wretched preservation that its comparative merits can hardly be determined. As a composition it is more simple and com-

pact, though the accessory figures add variety and interest to the fresco. Over the altar opposite is a picture of the Forty Martyrs, esteemed one of the best works of *Gioacchino Martorana* (1724-1782).

The chief interest of this church lies in the roof, which was frescoed by *Pietro Novelli* soon after his return from Rome, and presents some of the finest works of his pencil, both as regards composition and colouring. Unlike too many of his frescoes, these are for the most part in excellent preservation, and their brilliancy, after the lapse of more than 200 years, is astonishing. The ceiling is divided into 13 compartments, 9 large and 4 small. That in the centre, representing the triumphal return of Christ to heaven, has perhaps the least merit of all. "Some of the saints, both male and female, have beautiful heads, especially St. John the Baptist, St. Joseph, and an Evangelist, who is admirably drawn from behind. I am inclined to regard this as a work of his 2nd style."—*Gallo.*

In the central compartment nearest the nuns' choir, an angel is pointing out to St. Francis the way to Paradise. "The amazement and eagerness of the saint, and the well-chosen attidude of the angel, are admirable."—*Gallo.* This fresco shows much simplicity of composition and delicacy of colouring. It is between the 2nd and 3rd styles of the master. To the rt. of this is San Bonaventura inspired by two angels, his venerable head presenting a fine contrast with theirs, which glow with the freshness of eternal youth. In the opposite compartment St. Anthony of Padua is receiving the infant Jesus from the hands of the Virgin. This fresco has suffered much from damp, or it would be among the best. "The heads of the Madonna and of the saint are among the most beautiful of their kind; the Babe is most charming; the colouring very sweet."—*Gallo.*

To the rt. of the subject in the centre of the vault is a fresco representing St. Francis giving the habit of his order to Santa Chiara, who kneels devoutly before him. "The heads of both have that fascinating sweetness which distinguishes those of Guido, but with more spirit. The faces of the women who attend her are more than ordinarily beautiful, and the head of the bearded monk is fine. The composition and design leave nothing to be desired, and the distribution of the lights and shadows affords sweet repose to the eye. In the draperies of the saint and her attendant maidens the artist appears to have imitated Vandyck, and certainly came up to his model; so beautifully are the folds of these silks arranged and lighted up that they produce a perfect illusion."—*Gallo.* The fellow to this fresco shows St. Agnes receiving the veil and benediction from St. Clara. "It is worthy of notice how, in a subject so analogous to the last, the painter has been able to introduce so much variety in the faces, attitudes, and composition, without deviating from truth or conventional propriety."—*Gallo.* These two frescoes, for beauty of composition, vigour and freedom of drawing, and harmony and brilliancy of colouring, which give them all the force and richness of oil, are to be preferred not only to all the rest in this church, but to any now remaining from the pencil of *Monrealese.*

In the compartment over the arch of the high altar, the Virgin is depicted crowning Santa Chiara with stars—a fresco not so striking, perhaps, as the two just described, and with some faults in drawing. To the rt. of this is St. Louis washing the feet of Christ, who presents himself in the garb of a beggar—a most effective fresco, having the force and richness of oil. Opposite is St. Francis offering roses to the Saviour and his Mother—excellent in composition, chiaroscuro, and execution, but thrown out of harmony by the crudeness of the clouds. The angels bearing the emblems of the Christian religion, in the 4 small compartments over the windows of the vault, are also by *Novelli.* That next St. Louis has been wretchedly restored.

S. Benedetto di Monte Oliveto (A), between the Gates of Montalto and Castro. This ch., of neat Corinthian architecture, contains a marble group of the Virgin and Child, by *Antonio Gagini*; simple and pretty. The monastery is now used as a barrack; but the small cloister attached to it, though in ruins, shows traces of former beauty in sharply-pointed arches, resting on slender marble columns with acanthus capitals, and arranged in pairs, save at the angles, where they are in groups of four. In the centre of the court is an ancient well. These cloisters are generally known by the name of *Cortile di S. Giovanni*, as they are close beneath the ch. of San Giovanni degli Eremiti.

Cappella Reale,—see p. 72.

S. Carlo (K), in the Vicolo de' Cintorinari, near the Piazza Fieravecchia. This ch., erected in 1616, is attached to a convent of Benedictines. Its plan is elliptical, and the large cupola of that form is frescoed with saints ascending to glory; a crowd of warriors, sages, prelates, monks, and nuns. In the spandrils are represented the 4 quarters of the globe as influenced by the Benedictine missions. The ch. is of Composite architecture. Columns of beautiful Seravezza marble support the arches of the three recessed chapels. In that to the rt. the altarpiece, by *Pietro Novelli*, represents St. Louis and St. Benedict in adoration of the Virgin and Child. The two latter figures, together with the background, have been restored by some wretched pencil, but the heads of the two saints are admirable; and the general treatment and colouring are good, and betray the strong affinity between Sicilian and Spanish art. The small frescoes on the roof of this chapel are by the same hand, but have been spoiled by restorations. Opposite is a picture by *Vincenzo Vallone*, pupil of *Monrealese*, of little merit.

Carmine Maggiore (A).—This ch., in the Piazza of the same name, has a plain façade and ugly dome, but its interior is better, having been constructed by *Mariano Smiriglio*, an architect of eminence (ob. 1636). In the 1st chapel to rt. is a Virgin of Carmel, with St. Albert in adoration, by *Giacomo lo Verde*, the chief pupil of Novelli, who in this picture is worthy of his master. The 4th chapel on this side contains a marble statue of St. Catherine, bearing the date of 1521, by *Antonio Gagini*; and the 5th a figure of the Madonna, attributed to the same hand, having coloured eyes and lips, and gilding on the robes. In the l. transept is a curious old painting of the Madonna of Carmel, by *Tommaso Vigilia*, one of the earliest of the Sicilian school, inscribed with his name and the date of 1492. It is so covered with trinkets and robes of silver that the heads alone of the Virgin and Child are visible.

Casa Professa (A), between the Strada Nuova and the Ballarò. The ch. of this name, belonging to the Jesuits, is one of the most remarkable in Palermo, both for its large size and the extraordinary richness of its adornments. It was consecrated in 1636 under Urban VIII. The exterior, as usual with Palermitan churches, is mean. The plan is a Latin cross, with a dome at the intersection of nave and transepts; the architecture is Italian Doric, but loaded with such an excess of *rococo* ornament in reliefs and variegated marbles that the original character is destroyed. The arches which flank the nave and separate it from the side-aisles rest on massive piers coated with red marble, against which are pilasters inlaid with many-coloured marbles in florid patterns, mixed with the arms of the various noble families who have contributed to the embellishment of the church. The entablature is of white marble; the clerestory is adorned with stuccoes and gilding, and the vault covered with crude frescoes by *Filippo Randazzo*. The stucco decorations of the cupolas in the side-aisles are by *Serpotta*; the frescoes by *Antonio Grano*. The dome, which was not finished till 1683, was frescoed by *Gaspare Serenario*.

The chief interest of this ch. lies

in its pictures, among which are some of the finest productions of *Novelli's* pencil. In the 3rd chapel to rt. are two by his hand. The first represents Paul the Hermit, sitting half-naked in a cave, and arguing from the Scriptures with 4 companions. "One of these has also a book, another a skull; a 3rd looks devoutly to heaven, and the 4th expresses with his fingers the mystery of the Trinity. Admirable is the variety of their attitudes to express the same conception, that of listening, believing, and demonstrating by outward signs; wonderful is the diversity in the 5 aged heads, a difficulty which only an artist can understand; and he alone can appreciate the skill of *Novelli* in surmounting it. So judicious, varied, and well-arranged a composition may rival the best works of the great masters. The nakedness of Paul is nature itself. The picture is well preserved, and exhibits all the maturity of the artist's pencil; and nothing is wanting in the design, chiaroscuro, or execution, to lower its claims to be considered a masterpiece."—*Gallo.* In the figure to the l. holding a skull and looking out of the picture, the artist has painted his own portrait.

In the companion picture, San Filippo d'Argirò in sacerdotal robes is represented in the act of casting out a devil. For simplicity of treatment and force of expression this picture is much to be admired; in its rich but subdued colouring it recalls Murillo, while the group to the l., especially the possessed, partakes much of the manner and truth to nature of Ribera. Large sums have been refused for this picture, and it is said that Cavalier Puccini, when director of the Uffizj at Florence, offered to give in exchange for it any picture in that gallery, save those of the very first class.

In the 4th chapel to the rt. is an Annunciation by *Rosalia Novelli.* daughter of Monrealese, copied in great part from the lower half of her father's picture in the library of San Martino. Opposite it is a Circumcision by the same hand, an inferior piece, yet with considerable merit. High up in the transepts are 4 small pictures in oil—the Finding of Moses, the Judgment of Solomon, Samson slaying the lion, and Joseph drawn from the pit—by *Giacomo lo Verde.*

The high altar, to which you ascend by steps of black marble, variegated with inlays of different colours, is fronted with native agates. Behind it is a Pandemonium in marble, with reliefs from Scripture history and landscapes in mosaic-work. In the tribune is a copy of Raphael's Transfiguration, by the *Cavaliere delle Pomarance.* The vault of the chapel of St. Anna in the l. transept is frescoed by *Novelli*, but that master's hand is now hardly to be recognised, his work having been ruined by vile attempts at restoration, *Mariano Randazzo* being the culprit. The altar-piece is a copy of the celebrated "Perla" of *Raphael*, now at Madrid. The 2nd chapel from the door in the l. aisle has 2 pictures of St. Agatha, professing her faith before the tyrant Quintian, and undergoing martyrdom, both by *Giacomo lo Verde.* In the 1st to l. is the picture of Santa Rosalia, which was carried in procession through the city in 1624 to stay the pestilence, as is recorded on a tablet.

Of the *Campanile* attached to this ch. the upper half is modern, but the 3 lowest stories, of late Gothic, date from the close of the 15th century.

"This church is reputed to offer the best musical services in Palermo. The organ is fairly good; but the style of music performed is offensive in the extreme."—*H. F. Chorley.*

S. Cataldo (K), within the Post-Office, is a very small ch., but an interesting specimen of Siculo-Norman ecclesiastical architecture, as it retains its original form, and shows, as nearly as possible, what, with the exception of the mosaic decorations, the ch. of the Martorana must have been before it was altered. The plan is the Greek square, smaller even than the Martorana, being only 34 ft. long by 24 wide; and with 3 apses. The nave and aisles are separated by pointed arches resting on columns of grey marble and *cipollino*, which have

Corinthian bases, and Corinthian or Composite capitals, and appear to have belonged to more ancient edifices, with the exception of one whose capital is adorned with stalks, intertwined in a singular but not ungraceful manner. The peculiarity of this little church is that, instead of one, it has 3 cupolas of equal height and dimensions; the angles of the squares below them are filled with the same singular corbelling as in the Martorana, but the whole upper part of the church has been incrusted with incongruous embellishments, for which Don John Roano, Archbishop of Palermo, who repaired the building in 1679, is responsible. There are no windows, either in the aisles or apses, and the church receives light entirely from the cupolas. The pavement is of Alexandrine mosaics, of intricate patterns. The E. end, or sanctuary, is raised 2 steps above the rest of the church.

It is doubtful if this little edifice were originally lined with mosaics, for Fazello, who speaks of the pavement, columns, and cupolas, makes no mention of such decorations. The same chronicler refers the foundation to Count Sylvester, grandson of Count Roger, and who died in 1161. But it is more probable that the ch. was raised by the notorious Majone di Bari, minister, admiral, and chancellor to William I., for it is on record that he possessed a number of buildings on this spot, which, on his death in 1160, were confiscated by the king, and sold to Count Sylvester; and also that the palace of the latter had a chapel attached to it. And in the few months he lived to enjoy the property, Sylvester could hardly have erected this ch. and buried his daughter in it, whose tombstone, bearing the date of 1161, is still preserved in the rt. aisle. Whoever was its founder, the ch. of S. Cataldo dates from the middle of the 12th century, and can be very few years later than the Martorana. On the external wall, at the E. end, are some remains of a Latin inscription, which throws no light on the date of its construction.

Santa Caterina (K), in the Piazza of the same name, opposite the Martorana, is one of the richest and most ornate chs. in Palermo; it is attached to a convent of Dominican nuns, and was built between 1566 and 1596. The façade is flat, yet handsome, in 2 orders, adorned with Corinthian pilasters and cornice, and surmounted by the figures of 2 dogs with lighted torches in their mouths—the *Domini canes*, which, according to the legend, appeared to the mother of St. Dominic before his birth. The plan of the ch. is a Latin cross with a single aisle, and a dome at the intersection of this with the transepts. It is a spacious building of Corinthian architecture, most elaborately adorned in the Sicilian *barocco* style, with a redundancy of ornament in high relief—foliage, scrolls, shields, cherubs, or statues of saints and martyrs—all of white marble on a ground of red, inlaid with other marbles in florid Renaissance patterns. The pavement of various marbles, inlaid geometrically in Florentine mosaic, is to be admired within the choir; beneath the dome it shows the canine torch-bearer of the order. The frescoes on the vault of the tribune were painted by *Antonio* and *Paolo Filocamo* of Messina in 1728; those in the dome and the spandrils below it, by *Vito d' Anna* of Palermo in 1751, are bold in design, and are considered his *chefs-d'œuvre*. *Filippo Rondazzo*, in 1744, executed those on the nave; and *Francesco Sozzi*, in 1769, those beneath the nuns' choir. The pedestals of the pilasters show curious scenes from Scripture history, relieved in various-coloured marbles; on the 1st to rt. Jonah falls into the jaws of the whale from a high-pooped two-decker of the 17th century.

The high altar is adorned with violet marbles, verd-antique, and choice *pietre dure;* the tabernacle with amethysts and columns of lapis-lazuli. In front of it are 2 kneeling figures of angels in white marble, and a tall seven-branched candlestick of massive silver, with the usual Dominican emblem on the stand.

In the rt. transept is a beautiful

Madonna, attributed to Rubens, but more probably painted by *Vandyck*, who spent several years in Sicily; and it is worthy of his pencil.

In the 2nd chapel to l., the picture of the Virgin in the heavens, pointing out to the Child on her lap the deep gloom which envelops the world, is finer in conception than execution. This and its companion on the opposite wall are by *Giácomo lo Verde*, the pupil of Novelli, whose style is traceable in the treatment and colouring. The 3rd to l. contains a curious picture of the Bible and Koran tested by fire; the latter is consumed, but the former stands the ordeal, and remains suspended amid the flames. This ch. is rich in ecclesiastical furniture and plate, as befits a community of wealthy and aristocratic ladies.

Sta. Chiara (A), in the Via di Sta. Chiara, near the Piazza Bologni.—This church, which was founded in 1344, in the reign of Louis of Aragon, by Matteo Count of Sclafani, and stands on the site of a Saracenic palace, and close to the ancient Porta Busuemi, retains no traces of antiquity in its architecture, and, though richly decorated with marbles, is not otherwise remarkable than as containing a superb Pietà by *Novelli*. This was painted in 1646 for the neighbouring ch. of S. Saladino, and has only recently been transferred hither, having had a semicircular head added to it to adapt it to its present position. The subject is treated in an unusual manner. The Virgin Mother, instead of being utterly overwhelmed with affliction, as she is ordinarily depicted, is penetrated with a sorrow too intense and elevated for vulgar manifestations. "The august lady stands with her head turned to heaven, and one hand pointing to her dead son, as if offering to the Eternal Father the sacrifice of the Atonement. The part of grief, being secondary in the interest of the sublime subject, is sustained more openly by the 2 angels, and less by the youth than by the child. The body of Christ is evidently a corpse, and was probably painted from nature. The helplessness of the head and limbs, and the pallor of death, could not be better expressed. The flesh is well drawn, but comes rather within the limits of the beau-natural than of the beau-ideal. The background is almost empty, presenting hardly the outlines of a mountain, and of a withered tree. The execution of this picture displays a superior freedom, precision, and grandeur of style, proper to his latest works." —*Gallo.*

This was one of the last productions of *Novelli's* pencil, and is even believed to have been the cause of his death. A certain Pietro Sensale had been employed to make a frame for this picture, and, to secure an unjust profit, he covered it with silver, coloured in some way to resemble gold, instead of with pure gold leaf. When called on to value the frame, Novelli detected the imposition, and exposed the maker, who is said to have availed himself of the tumult, which broke out soon after in the Piazza of the Quattro Cantoni, to gratify his revenge, and to have fired the shot which proved fatal to the painter. This popular movement in Palermo happened in 1647, simultaneously with that of Massaniello at Naples.

One ch. of the *Padri Crociferi* (K), or Passionists, who receive the former name from the red cross they wear on their breasts, is in the Via Butera. It is octagonal, with an elliptical cupola. The altarpiece, representing the election of St. Matthias as an apostle, is one of the best works of *Giacomo lo Verde*, and partakes largely of the style of his master, Novelli. In a chapel to the l. is a Visitation, by *Novelli* himself. In the monastery a stone corkscrew staircase of 111 steps is shown as a triumph of art.

Padri Crociferi (C), Via Macqueda. A fine spacious ch. in the Italian style, spoilt by a sham dome, and containing no pictures of merit, save in the sacristy, where an excellent Sta. Cecilia, apparently of the Bolognese school, excites admiration, especially for the cherubs who are holding the book and musical instruments to the saint.

Santa Cita, see *Santa Zita*.

La Concezione (C), in the street leading to the Porta di Carini, is attached to a Benedictine nunnery, and, like all churches belonging to that wealthy order, is highly ornate. Though small, it is a good example of the Sicilian *rococo* style of the 17th century, that style which is seen on a grand scale in the Casa Professa. Marbles of many hues, reliefs, statues, stuccoes, frescoes, and gilding in lavish profusion, cover the walls and roof, and excite a regret that so much treasure should have been expended with so little taste. The altarpiece is an Immaculate Conception, attributed to *Rosalia Novelli*, on the strength of some doubtful document, while ocular evidence ascribes it with not less confidence to her father. There is much in the figure of the Virgin and the tone of colouring to remind one of Murillo, with whom this was a favourite subject. Though one of the least forcible of *Novelli's* works in point of chiaroscuro, its colouring is rich and harmonious, and the touch free and masterly. Over the altar to the rt. is S. Benedict destroying idols, by *Giuseppe Velasquez* of Palermo (1750-1827). The choir within the convent contains a fresco of Christ carrying his cross, said to be by *Novelli*.

Chiesa de' Dispersi (L), or *Santa Maria l'Annunziata*, near the Porta di S. Giorgio, is a small ch., dating from 1345, having 3 apses, and as many aisles divided by pointed arches, which are surrounded with mouldings partly Gothic and partly Greek, and rest on marble columns with corrupt classic capitals, each bearing the figure of a Sibyl. The roof is flat, of wood in coffers, and enriched with Greek adornments in colour and gold. The coffers in the nave contain small paintings, 16 in number, illustrative of the history of our Saviour and his Mother, from the Salutation down to the Assumption of the Virgin, by some unknown artist of the early part of the 16th century. The colouring is poor, but the composition often good, particularly in the Pentecost and Ascension; the figures generally well designed and always expressive, and the drapery simple. The altarpiece is ascribed to *Anemolo*, but is not worthy of him. In the rt. apse is an old picture of St. Anne, the Virgin, and Child, on a gold ground. The façade of the ch. is of the Renaissance, bearing date 1501, but close to it in the same street is a fine pointed doorway 2 centuries earlier, decorated with a triple Norman zigzag. It is now the entrance to the *Conservatorio de' Fanciulli Dispersi*, or Musical Seminary for Orphan Children, established in 1617.

San Domenico (L), in the Piazza of the same name. It was in 1216, during the lifetime of St. Dominic, that the monks of the order he had instituted came to Palermo, and settled on this spot, where in 1640 they founded this magnificent ch. Its façade is imposing, with two orders of architecture, Doric and Composite, grey marble columns and enriched statues, the whole flanked by two lofty bell-towers.

Internally this is one of the most spacious churches in Palermo, as it measures 368 palms (309¼ Eng. ft.) in length, and is capable, without the choir, of containing 11,918 persons, at the allowance of 3 square palms to each. The severe simplicity of the interior presents a striking contrast to the redundant ornamentation of most of the churches in this city. It is of Roman Doric architecture, divided into 3 aisles by 16 massive columns of dark grey marble. Had the 4 lofty piers at the intersection of the nave with the transepts been crowned by a dome, according to the original design, this would have been a truly noble ch., but a flat roof, painted perspectively in imitation of a cupola, is a beggarly substitute, and injures the grandeur of the edifice. The pavement is in chequers of white and grey marble. The holy-water basins at the entrance rest on pedestals which bear the torch-bearing dog of the order, and above them are curious reliefs of *trecento* sculpture.

In the 2nd chapel to the rt. is a Sta. Rosalia in her mountain-cell, ministered to by a cherub; by *Andrea Carreca* of Trapani, a pupil of Novelli.

In the next chapel is a wretched Crucifixion by *Giovanni Paolo Fondulio*, a Cremonese artist, who visited Sicily in the 16th century. The next chapel is rich in marbles incrusted and inlaid in the usual *barocco* style. In the 6th the altarpiece of S. Vincenzo Ferreri blessing the people in the time of pestilence is by *Giuseppe Velasquez* of Palermo (1750-1827). The rt. transept contains a picture, by *Filippo Paladino* of Florence, of St. Dominic kneeling before the cross, surrounded by 18 small scenes illustrative of events in the saint's life. In the transept-aisle is a sarcophagus of black-veined marble from Porto Venere, an exact imitation of that of the Emperor Frederick II. in porphyry in the Cathedral. It contains the remains of Don Blasco Isfar, a Spanish noble. The high altar is rich in Sicilian marbles, and its *paliotto* or front is of silver, showing a temple and figures in relief. Behind it is the choir, with seats of carved wood and decorations in the Renaissance style. In the l. transept-aisle is a curious old picture on a gilt ground of St. Thomas de Aquinas disputing with the heretics, one of whom, said to be Averroes, is literally overthrown by the force of the saint's arguments. The saint, a noble and dignified figure, sits between a Pope in robes of cloth of gold, and a king of Spain in garments of equal richness, and with the *toison d'or* about his neck, while other figures, lay and ecclesiastic, flank the scene on either side. This picture is attributed by the Cavalier Puccini to *Antonello da Messina*, who about the middle of the 15th century introduced into Italy the art of painting in oil, which he had learned from Johann Van Eyck in the Netherlands. Signor Gallo ascribes it to *Salvatore d'Antonio* of Messina. The altarpiece in the l. transept is the Madonna of the Rosary, by *Vincenzo Anémolo* (ob. 1552), inscribed with the date 1540; and is in the artist's middle style, betraying the study of the great Italian masters of the day, but not the elevation to which he ultimately attained. The Madonna is painted on a gilt ground, beneath an arch of cherubs and flowers. The Child in her arms is dropping a rosary into the hands of St. Dominic, who, with St. Vincent, Sta. Cristina, and Sta. Ninfa, stands below. At their feet is a Lilliputian crowd of warriors and ecclesiastics in adoration, one of the former displaying the banner of the Empire.

In this same transept is a Pietà, by some ascribed to *Girolamo Alibrandi*, of Messina (1470-1524), by others regarded as a work of *Vincenzo Anémolo*, in his second and dry manner. In the l. aisle, the 2nd chapel from the transept contains a fine picture by *Monrealese*, painted in 1637, representing the last communion of the Magdalen. This is pronounced by his biographer Gallo to be one of the most beautiful oil-paintings of the master. "This picture, as regards composition, approaches much nearer to Domenichino than to Vandyck, and combines infinite graces of colouring with much cleverness of design. The head of the bishop is full of life; that of the Magdalen preserves the beautiful contours of youth, though thinned by fasts and suffering, and the rosy hues on her cheeks have given place to the pallor of approaching death. The attitude in which she receives the Host is well chosen to display her modesty, for she crosses her hands on her bosom, and covers it also with her auburn locks. An angel (who kneels by her side to support her) contrasts his countenance radiant with immortal youth with the faded features of the penitent. Another, who turns his back, from which springs a wing, which stands out visibly from the canvas, holds a lighted taper. The cherubs have living flesh, and closely resemble those of Ribera in his celebrated Pietà in the Certosa at Naples." —*Rezzonico.*

At the N. door, opening to the cloisters, is a *quattrocento* relief of the Almighty holding Our Saviour on the cross. The 4th chapel in this aisle from the W. door has a beautiful altarpiece by *Rosalia Novelli*, daughter of *Monrealese*, representing St. Anne leading her youthful daughter to the temple, accompanied by St. Joachim and two females. The little Virgin, charmingly simple and sweet, and the beau-

tiful woman to the l., attract the eye at the first glance. The picture has suffered much injury, and has been badly restored. It is probable that this is a copy by his daughter from one of his own pictures, and that he inserted the accessories with his own hand. This same chapel contains a small figure of Sta. Caterina, from the chisel of *Antonio Gagini*, and one of Sta. Barbara, of earlier date and inferior art.

In the 2nd chapel from the entrance is a Pentecost, attributed to *Pietro Perugino*, but it has none of his mannerism. Though with the pre-Raphaelite shortcomings, it has many of the excellences of that early school. The simple, dignified figure of the Virgin kneeling in the midst of the apostles, and the variety and expression in their upraised countenances, illumined by the glory of the dove, are worthy of admiration. The first chapel in this aisle contains a marble group of St. Joseph leading the youthful Saviour, attributed to *Antonio Gagini*.

This church also contains a curious picture of St. Raymond crossing the sea in his cloak, which serves at once for boat and sail. It is by *Filippo Paladino*. But the gem of this collection is *Vincenzo Anémolo's* great picture and *chef-d'œuvre*, the Deposition, one of the chief glories of Sicilian art. It is on wood, and not in good preservation, the paint in parts having been blistered by the candles set upon the altar. The subject is treated much in the same way as by Daniele da Volterra, in his far-famed picture in the Trinità de' Monti, at Rome. The body just detached from the cross is held up from above, and by the disciples on ladders at the sides. At the foot the Virgin is fainting in the arms of four women, who in their varied attitudes of grief form with her a group of wonderful beauty and interest. The Entombment in the *predella* below represents in part the same subject *en petit*. The skill with which the group of Marys around the dead Saviour has been reproduced with a varied, yet not less beautiful treatment, is worthy of admiration. These two pictures are undergoing the process of restoration in the convent adjoining the ch.

S. Domenico is the Santa Croce, or Pantheon, of Palermo, as it contains monuments to many Sicilians who have distinguished themselves in the arts or sciences, in law, or literature. Beginning with the rt. aisle, on the 1st pilaster is a monument to *Vincenzo Riolo*, a Palermitan painter, who lived from 1772 to 1837. The next is to *Giuseppe Velasquez* of Palermo (1750-1827), "the prince and master of modern Sicilian painters." Then follow monuments to *Giovanni Patricola* of Palermo (1789-1861), "a devout priest and most able artist;" to *Giuseppe Patania* of Palermo (1780-1852), who "selected the beautiful from nature;" and to *Antonio Mongitore*, a canon of the Cathedral, who for the amount and extent of his learning "may well be compared to Varro." There are monuments also to modern princes, statesmen, and warriors.

In the l. aisle, close to the transept, is a monument to *Pietro Novelli*, called *Monrealese*, the prince of Sicilian painters, raised in 1845 by Agostino Gallo, his biographer. His bust in marble is from the hand of *Valerio Villareale*, after the portrait in the gallery of the Università. He was born at Monreale on 2nd March, 1603, died at Palermo 27th August, 1647, and was interred in the cemetery of this ch. "Of all Sicilian painters," says his epitaph, "he was the closest imitator of nature, also a skilful architect and engraver."

On the next pilaster is a monument to two eminent architects, *Giuseppe Venanzio Marvuglia* (1729-1814), and *Alessandro Emanuele*, his son (1773-1845), "who diffused through Sicily a knowledge of and correct taste in architecture." A monument to *Valerio Villareale* follows, a celebrated sculptor of Palermo (1773-1854), who is said to have executed works "in the pure style of the Greeks, and of Canova!"

The 2nd chapel in the l. aisle contains a monument to *Giovanni Meli*, the only bard in modern times who has worshipped the Muses in that "favella Siciliana," which was once cultivated

by the monarchs of the island, and which Dante celebrates as almost synonymous with poetic language. He died in 1816, at the age of 75. On sarcophagus he is represented crowned by Apollo and the Muses—a relief executed by *Villareale* of Palermo in 1828. His epitaph runs thus—"Giovanni Meli of Palermo, a second Theocritus and Anacreon, the darling, the delight, the glory of the Sicilian Muses, gentle in manners, and of spotless life, sets fate at defiance from this monument, which was erected at the public expense, under the superintendence of Agostino Gallo." Opposite is a monument to *Michael Angelo Monti*, poet and orator, who, though a native of Genoa, was professor of eloquence in the University of Palermo, and died here in 1822, at the age of 71.

In the ante-sacristy are many pictures, more curious than beautiful. Here is a S. Carlo Borromeo in adoration, by *Giuseppe Assáro*, of Regalbuto, commonly called "Il Monócolo." The sacristy is surrounded with carved wood-work of the Renaissance period.

Attached to this church are *Cloisters* of Norman architecture, which resemble on a small scale the beautiful ones of Monreale. They are of oblong form, surrounded on three sides by pointed arches, 14 on the N. and 10 on the E. and W.; the fourth side having been replaced, and the symmetry of the court destroyed, by large circular arches, corresponding with those of the modern church. The ancient part has also suffered much from wretched restorations. All the arches and abaci, however, are untouched. The former, both inside and out, are surrounded by the dog-tooth moulding; and the abaci, which have the usual massiveness of the style, are enriched with foliage of true Siculo-Norman character, varied in every instance. The columns are of marble, slender, and in pairs, originally plain and ornamented alternately, but they have been restored without regard to this arrangement. One only is now chevroned, many are twisted, and two are interlaced. The capitals in a few instances are of corrupt Corinthian, but are mostly bossed and foliated in the Norman style.

In the court opening from the cloisters to the E. is a Virgin and Child in relief by *Luca della Robbia;* and on the staircase leading to the convent are reliefs of the Virgin and of St. Jerome in adoration, of *quattrocento* art. The library of the convent contains some valuable manuscripts.

Oratorio del Rosario di San Domenico (L) at the back of S. Domenico, in the Via della Porta di S. Giorgio. This oratory, belonging to one of the wealthiest confraternities of Palermo, and erected in 1568, is in the *barocco* style, elaborately adorned with stuccoes, but richer still in pictures. It is rarely opened, but the key, which is kept by Antonio Scimone, of the Ballarò, can be procured at a short notice by the landlord of the hotel.

The altarpiece is the Madonna of the Rosary, by *Vandyck*, commenced by him when in Sicily, but finished in Genoa when the plague of 1624 had driven him from the island. It is a large and magnificent picture, and, though painted at the early age of 25, has all the excellences of his best style. The Virgin, with the Child in her lap, appears in the clouds surrounded by cherubs, and drops a rosary into the hands of St. Dominic, who, with a bevy of virgin-martyrs, occupies the lower part of the picture. In the group opposite St. Dominic stand Santa Oliva and Santa Rosa di Luna, the latter dressed as a nun and crowned with thorns, the former in purple. Behind them is St. Agatha in blue, distinguished by her dart, and St. Christina, whose head alone is visible. In the midst kneels Santa Ninfa, of angelic fairness, with eyes raised in ecstasy. The beauty of Santa Oliva also is dazzling, and her figure is of matchless dignity and grace. The female with long brown hair kneeling beneath St. Dominic is Santa Rosalia, not at that time promoted, as she was soon after, to the supreme protectorate of Palermo. A boy in front, who seems to have been about to pick up some roses, is startled by a skull lying

by their side, and rushes away holding his nose—an incident which disturbs the elevated repose of the picture, but was introduced to express the artist's own fate in being driven from Sicily by the plague.

Commencing with the pictures on the l. wall, we have—1. An Annunciation, by *Giacomo lo Verde*, which, with all the force of his master Novelli, falls far short of him in elevation and sentiment. 2. The Visitation, by *W. Borromans* — well coloured, but commonplace. 3. The Nativity, by a pupil of *Novelli*, whose manner is seen rather in the cherubs than in the group below. 4. The Circumcision, by the same pupil—the flesh cadaverous and forbidding. 5. Christ disputing with the Doctors, by *Novelli*—an early picture in his third style, forcible and harmonious.

On the opposite wall, returning towards the door, we have—6. Christ on the Cross—a solitary figure, copied from *Vandyck, it is said*, by an Englishman, who substituted his copy for the original which formerly hung here —surreptitiously, or by the connivance of the Confraternity, is not stated. 7 and 8. Christ sinking beneath his Cross—and crowned with thorns : both by unknown artists of the Flemish school; the latter far superior to the other, and excellent in colouring and chiaroscuro; the nude figure of Our Saviour sitting in the midst of his tormentors is admirable for its truth to nature. Observe his hands swollen from the ligatures around them; and especially remark his meek dignity in contrast with the coarse vulgarity of the man who half kneels before him and mockingly offers him a reed. 9. The Scourging, by *Matthew Stommer*, the pupil and imitator of Honthorst —excellent as an effect of light and shade, but contemptible as a representation of one of the most awful events in the world's history. The face of the Saviour is that of a criminal conscious of meriting his punishment. 10. The Agony in the Garden, by *Luca Giordano*.

On the end wall of the chapel opposite the altar and over the rt. door is — 11. The Resurrection, by *Luca Giordano*, a good piece of colouring; but Christ running across the picture is ignoble. 12. Over the l. door, the Ascension, a copy from *Novelli*, substituted by the artist who painted it. 13. Between the doors is the Descent of the Holy Ghost; an undoubted *Novelli*, and worthy of him. The Virgin with eyes upraised kneels in the midst of the Disciples, and the group she forms with Peter and John is admirable. The head of the former is very fine. Her face has more elevation than Novelli generally attained in his Virgins. The colouring of this picture is low-toned, yet rich, and the treatment simple but noble. The large picture above it is—14. The Assumption of the Virgin, by *Luca Giordano*, wonderfully brilliant as a piece of colour. Below 13 is a St. Catherine, supposed to be by *Cavaliere Massimo*, a Neapolitan artist of the 17th century.

The Coronation of the Virgin by her Son in glory, in the centre of the vault, is frescoed by *Novelli*, and, though not of his best, "merits praise for the vigour and freedom of the touch and correctness of the drawing."—*Gallo*. The angels in the medallions around it are by *Borromans*.

The 14 Virtues and allegorical figures around the walls of this church are by *Giacomo Serpotta* (1655-1732). A few are simple and good, the best being Victory, Humility, Wisdom, Peace, and Justice; but the rest offend good taste by the fantastic costume of 150 years since, and are stayed and coiffured as if got up for a ball. By the same hand are the 12 reliefs in elliptical medallions above these statues, which, like most of *Serpotta's* reliefs, are too pictorial for sculpture; and also the numerous stucco figures of men, angels, and devils, which crowd the cornice. The piety of the artist must have been on a par with his taste, who could be guilty of such unbecoming puerilities, and perpetuate in a place of worship such practical jokes as here offend the eye.

S. Eulalia de' Catalani (1.), in the Via dell' Argenteria Nuova, facing the Fon-

tana del Garraffo. A small church founded by the Catalans who settled in Sicily under the Aragonese dynasty, and dedicated by them to a Catalan virgin and martyr, about the year 1500. Over the gate which leads to it from the street are the arms of Spain, and in the façade above are 4 busts of Aragonese kings, of rude art, projecting from the wall. The church assumed its present form of a Greek cross in 1757.. Just within the entrance are 4 large columns of beautiful Bareellona marble, red with yellow veins. The 1st chapel to rt. contains a Madonna of Montserrat—a singular and quaint picture, by "*Joseph Sirena*, 1582," who from his name appears to have been a Spaniard. Remark his original views of perspective, not proper to his day.

In the rt. transept the same subject is treated by a later and more masterly hand—*Gerardo Asturino* of Palermo (ob. 1663), a fellow-student with Novelli. The Virgin and Child, both crowned with huge tiaras, sit on a throne at the base of the mountain, while angels offer them flowers, and pilgrims, male and female, kneel in adoration at their feet. The mountain forms a vast dark background to the whole. The composition is symmetrical, the colouring low-toned, yet rich; the heads of the pilgrims life-like and expressive. In the opposite transept is the Martyrdom of S. Eulalia, by the same hand, with the date of 1636. The saint is seized by Roman soldiers, who are about to bind her to a cross at the command of a proconsul enthroned in the background. This picture is inferior to the last, yet it possesses considerable merit. The head of the saint, half-prayerful, half-remonstrating with the soldiers, is beautiful and expressive. It is to be regretted that few other works of *Asturino* are known to exist.

S. Francesco d' Assisi, in the Piazza of that name (K). The monks of this order came to Sicily during the lifetime of their founder, and commenced this church in 1255, though it was not completed till 1471. The W. door was constructed in 1302 at the expense of the Chiaramonte family: and it is a good specimen of the manner in which the Byzantine and Norman elements were blended in Sicilian architecture at that period. It is pointed, with 3 orders, each adorned with the chevron and Greek scroll moulding, and resting on marble shafts with foliated capitals; while the label bears the Greek acanthus. A depressed pediment with similar label encloses a round-headed niche with chevroned shafts. Above this is a large circular window, now without tracery, but surrounded with a bold scroll moulding. The symmetry of the door has been destroyed by 3 large shields, bearing inscriptions. On each side of the portal are 2 columns, supporting small statues of female saints, and not forming part of the original façade, but probably belonging to a mosque, for one of them bears two Arabic inscriptions in Cuphic characters, the upper being—"In the name of God, the Compassionate, the Merciful!" the other the formula of the Moslem profession of faith—"There is no God but God, and Mohammed is his Prophet!" A piece of old wall on the S. side of the church, apparently of Saracenic construction, renders it probable that a mosque previously occupied this site.

The interior of the church bears no trace of its original architecture, save in a pointed window in the S. transept, and in the groined roofs of some of the side-chapels. Against the Ionic pilasters which divide the church into 3 aisles are statues of the Virtues in stucco, by *Giacomo Serpotta*, in a most vicious style of art, displaying the costume, airs, and affectation of fine ladies of the last century. In the nave and aisles are 5 frescoes by *Novelli*, executed in 1633, and the first works of this master in his third and best style. He had painted some frescoes on the vault of this church in 1630, but on his return from Rome he was so dissatisfied with what he had done that he offered to repaint them without remuneration, if the monks would only bear the expense of the

scaffolding and colours. The frescoes in the nave were utterly ruined by the earthquake of 3rd March, 1823, and those in the aisles have also suffered injury; but that over the entrance-door remains to attest the power of *Novelli's* pencil. It represents the meeting in Rome of St. Angelo da Licata, St. Francis, and St. Dominic. "A subject of such a character, which speaks neither to the feelings nor to the imagination, would have embarrassed an artist of ordinary powers; but *Novelli* was able to ennoble it, and animate it by the magic of his pencil. The three saints appear to be living and talking—you fancy you can hear their voices. The arrangement of the accessories is open to censure, for the left side of the picture is too crowded, the right too bare. The light is well distributed, and the tone of the picture is more forcible than that of the other four frescoes."—*Gallo.*

The first fresco in the rt. aisle represents Pope Nicholas V. in a subterranean chapel in an attitude of adoration before the body of St. Francis, which is seen on its feet, undecayed, with eyes open, and hands clasped on its bosom. The Pope's attendants are lost in wonder at the miraculous position of the body. This fresco, never forcible, has received much injury. The next shows St. Francis offering roses to the infant Saviour in his mother's arms. The Virgin is beautiful, but wants expression. The Child, on the other hand, is most animated, and his attitude as he turns from his mother towards the saint is highly natural and expressive of infantile delight. The beauty of the shadowy choir of angels and cherubs around the Virgin is remarkable.

In the first fresco in the l. aisle, the saint, appearing to Pope Gregory, displays the *stigmata* on his body, and makes them run with blood, which the Pope, to assure himself of the miracle, is catching in a pyx. "A subject so barren left nothing for the painter to portray beyond the expression of astonishment in Gregory, and the noble and venerable air of the saint, in which he has succeeded to admiration. The heads are painted with great spirit. The light is well arranged, and the general tone of the picture is bright and forcible."—*Gallo.* The fresco next to this represents St. Louis of France about to kiss the girdle of St. Francis, who appears to him at the altar. The warriors around suggest the idea of the king being on the point of departing on a Crusade. "The composition is well arranged, pyramidal and varied, partaking of the manner of Domenichino. The colouring is sober; the cherubs charming and drawn with spirit."—*Gallo.* Some of the subordinate figures in this fresco are obliterated.

The 2nd chapel to the rt. is faced with reliefs in marble, illustrative of the life of St. Francis, of poor art, but showing the state of Sicilian sculpture in the 15th century. In the 4th is a large Madonna on a gold ground, of Byzantine art. The 6th, rich in marbles of various hues, contains two reliefs in marble—the Scourging, and Christ sinking beneath his Cross, by *Ignazio Marabitti* of Palermo (1719-1795). The group of the Pietà in the *paliotto* is by the same hand. In the 8th is a Madonna delle Grazie, with St. John the Baptist and Sta. Chiara standing below; a picture in which the composition and colouring are excellent, the figures full of life and nature, the Virgin and Child being quite Raphaelesque; if not by *Anemolo*, it is probably by some other pupil of the great Umbrian. Observe how the Infant is kicking with delight as he drinks in his nourishment. To the rt. of the tribune is the *Capella Senatoria*, in the favourite *barocco* style, inlaid and incrusted with marbles of various colours, and in as varied forms. Eight statues of saints, of life-size, adorn the walls; on the l. the Virgin tutelars of Palermo; on the rt. St. Philip, St. Mamilian, St. Sergius, and St. Agatho. The altarpiece is a large picture of the Immaculata in mosaic, worked at Rome in 1772 expressly for this church, at the cost of 5000 dollars. It has been injured by a fire which broke out here in 1851. Over the high altar is an Ascension by an unknown hand. The wood-

carvings in the choir are quaint and curious. The 5th and 6th chapels in the l. aisle are fronted with reliefs and arabesques of the Renaissance period. The 4th, belonging to the Vanni family, formerly boasted of an Angelo Custode by *Domenichino*, but this was removed in 1797 to Naples to adorn the Royal Gallery, and a copy of it by *Giuseppe Velasquez* has been substituted. The inscriptions on the monuments in this chapel are worthy of notice. The 1st chapel in this aisle contains two early groups of the Madonna and Child.

In the ante-sacristy is a marble group of St. George and the Dragon, attributed to *Antonio Gagini* (1480-1571), and much vaunted; but the hero is spiritless. The decorations of the canopy under which it stands, and the six saints in medallions around it, are much more worthy of *Gagini's* chisel. It bears date 1526.

S. Francesco di Paola,—see *Santa Oliva*.

The church of *S. Maria degli Angioli*, better known as *La Gancia* (K), is in the Via dell' Alloro. *Gancia*, *Gangia*, or *Grangia*, is a term applied in Sicily to a building attached to an abbey; and the hospice in certain towns receives the same appellation. Hence the name in this instance, for it is on record that the brothers of the convent of S. Maria di Gesù, without the walls, about the year 1430 obtained a small edifice within the city for curing their sick, which hospital eventually grew into a convent, formerly "the largest and most celebrated in Palermo," to which the present church was attached.

Internally the church is modernised; but the original style is seen in two doors in the W. front, which are round-headed, and of very simple architecture. The N. door has a depressed arch. The roof is that of the early church—a flat ceiling of wood, adorned with gilt stars in coffers. The pulpit is an octagon of marble, of *quattrocento* sculpture, bearing the Evangelists with their emblems, the Resurrection of Christ, and his descent to Hades, probably by the elder *Gagini*, all in relief, and more remarkable for simplicity and expression than for beauty. By the same hand is the relief on the wall within the N. door, also representing the descent to Hades.

On the pilasters flanking the tribune are two circular reliefs by *Antonio Gagini*, recently discovered in the hospital. They are half-lengths, that to the l. representing the Angel of the Annunciation; that to the rt., the finer of the two, the Virgin. "Both are remarkable for devotional and earnest sweetness, without affectation, and may be pointed out as first-class specimens of Sicilian sculpture."—*H. F. C.* Two other reliefs, representing S. Louis and S. Bernardine of Siena, in medallions, are attached to the pilasters in the nave.

In the 2nd chapel to l. from the W. door is a Presepio by *Vincenzo Anemolo* (ob. 1552), which with some faults in taste has considerable excellences in composition and colouring: the figure of the Virgin kneeling over her infant Son is simple and graceful, and the Child is charmingly natural. Observe the monuments in this chapel.

The 3rd chapel to the l. contains a picture by *Pietro Novelli*, representing S. Pietro d' Aleántara committing his meditations to paper. It is not easy at once to perceive its merits. "The very dark tone in which the countenance of the saint is portrayed detracts much at first sight from the picture; but when you have traced out the details, you discover a nobleness and grandeur of features, and a firm and masterly touch. A delicate tone, however, is preserved in the lovely cherubs suspended in the upper part of the picture, who almost compensate for the partial loss of the saint's figure, which is attributable to the sinking in of the colours."—*Gallo*. This picture is in Novelli's third style, and was painted in 1640.

In the chapel on the Gospel side of the high altar is a Marriage of the Virgin, by *Anémolo*, showing a great improvement on the picture by this artist just described. The figure in black, kneeling in the foreground, represents the noble who gave the order

for the work; and the suitor on the opposite side breaking his wand, as well as the face looking over his shoulder, are also portraits. The latter is supposed to be that of the painter himself. In the corresponding chapel in the rt. transept, that of Our Lady of Guadalupe, are 2 small pictures of David, and a prophet in prayer, also by *Anémolo*. Below them are two large paintings, and on the wall of the transept a third, probably by *Pietro d'Aquila* of Trapani (ob. 1692), representing the discovery of the miraculous image of Guadalupe.

In the 2nd chapel to the rt. from the W. door is a Virgin of Montserrat—a curious picture on a gold ground, inscribed with "*Antoniello di Palermo*, 1528." The Virgin is sweet and Raphaelesque, the colouring rich, the drapery broad, and the whole carefully painted. High over the arch in the l. transept is a Madonna of Loreto, apparently by the same hand. The ch. contains several curious sepulchral monuments, some with Spanish inscriptions. Observe one in the rt. transept to Don Juan Osorio Quiñones (ob. 1563), surmounted by a skeleton, with an admonitory scroll in Spanish verse.

Chiesa de' Gesuiti (C), the church attached to the Jesuits' College in the Toledo, is not worthy of the order, who appear to have expended all their treasures in the decoration of the Casa Professa. Though of earlier foundation, this church was reconstructed in 1615. On its vault is a fresco of Christ drawn in triumph through heaven, by *Filippo Tancredi* of Messina (1655-1725). The chapel of S. Luigi Gonzaga contains a relief of that saint borne aloft by angels, by *Ignazio Marabitti* of Palermo (1719-1795). The architectural adornments of the altar are by *Antonio Gagini*, and are very elaborate, yet the contrast between his chaste arabesques and the flaunty, Bernini-like sculpture they enclose, is striking. The altarpiece is a copy of the Madonna della Seggiola. The pictures illustrative of the saint's life on the side walls are by *Giuseppe Velasquez* of Palermo (1750-1827), and are esteemed among his best works.

San Giácomo la Marina (L), in the Piazza of the same name, is said by Fazello and Pirri to be erected on the ruins of one of the earliest mosques of Palermo. A tablet records that it dates from the 12th century, and that, having fallen into decay, it was rebuilt in 1723, and its chapels adorned with marbles and paintings. It must have been erected before 1143, as it is mentioned as existing in that year by George the Admiral in the act of endowment of his church of the Martorana. The interior of the church has been modernised; but a portion of the ancient *Campanile* with a pointed arch is seen in the façade, and from the sacristy, which opens in the l. aisle, you enter a side aisle of the original edifice, which is now outside, though adjoining the modern church. Here are two square bays with pointed and groined vaults, of simple architecture. In the first, now the Baptistery, the capitals with dog-tooth mouldings are very peculiar. In the other, a door now blocked up has Norman capitals and foliated abaci, which must date from the 12th century. The marble font bears the date of 1574.

The aisles, choir, and chapels of the modern church are lined with yellow, red, and green marbles. One basin for holy water on a twisted shaft is in the Pisan style, and inscribed "Bartolomeus Dalechima me fecit, A.D. 1460." Its fellow bears the date of 1561. The paintings within the tribune were executed in 1730 by *Olivio Sozzi* of Catania. In the apse are the Discovery of the Conception, the Nativity, and the Circumcision; in the choir the Adoration of the Magi, and the Purification.

The chapel of the Lombards, to the rt. of the high altar, contained a series of panel pictures, painted in 1542 by *Vincenzo Romano*, the name by which *Vincenzo Anémolo* was popularly known. But in consequence of the injury the ch. sustained during the bombardment of 1860, these pictures have been removed to the Picture Gallery of the Università.

S. Giorgio (L), just within the gate

of that name, contains several pictures. Over 1st altar to rt. is a Madonna of the Rosary, by *Luca Giordano;* 2nd to rt. the Martyrdom of St. Vincent, by *Bernardo Castelli*, a Genoese painter of the early part of the 17th century; 4th to rt. the Baptism of Christ, by *Jacopo Palma the elder*. The principal altarpiece, showing the Martyrdom of St. George, fearfully true to nature, and the Annunciation on the 3rd altar to l., are both by the same hand. Over the entrance-door is St. Luke painting the portrait of the Virgin, by *Paladino*.

S. Giovanni degli Eremiti (A), near the Porta di Castro, a most curious church, and one of the earliest specimens of Norman architecture in Sicily. A monastery had existed on this spot from the days of Gregory the Great in the 7th century, under the name of *S. Erme*, or *Sant' Ermete;* but it had fallen into decay by the time of the Norman conquest, and was rebuilt by King Roger some time before 1132, because in that year he wrote to the head of a congregation of hermits at Monte Vergini in Apulia, requesting him to send some of his fraternity to occupy the new monastery. Whether it was from these hermits, or from the saints to whom it was originally dedicated, that the church received its present appellation, is an open question. It is now so blocked up by houses that you can only see it from a distance; perhaps from the piazza in front of the Royal Palace it is viewed to most advantage. The entrance to it is from the upper floor of one of these houses. Externally it has 5 small cupolas, which give it so thoroughly Oriental a character that "it would not be out of place in the streets of Delhi or Cairo, except in the form of its tower," and might well be taken for a remnant of Saracenic antiquity, were there not historic evidence to the contrary.

The plan of the church is a Latin cross, or rather a T, with 3 apses at the E. end, the central one being the largest. The northern apse is enclosed in the square tower which rises at this angle. The length of the church internally is 56 ft. 9 in.; breadth, 18 ft. 8 in. The nave is divided into 3 square bays, over each of which, and over the S. transept, rises a small cupola. The tower is surmounted by a similar cupola. These cupolas have curious corbellings or pendentives at each corner, composed of concentric arches, the necessity for which arises from the imposition of a circle on a square. The walls are of bare ashlar masonry; all stucco, and everything like decoration, is absolutely wanting, and it does not seem probable that such ever existed. Round the nave are benches of stone attached to the walls. The building is lighted entirely by small windows between the pendentives of the cupolas. All the arches in this church are obtusely pointed.

S. Giovanni l' Oroglione (A), in the street between S. Salvadore and Santa Chiara, a small church of neat, chaste architecture, but remarkable only for some frescoes by *Novelli* beneath the nuns' choir at the entrance to the church. That to the rt. shows David playing the harp to angelic listeners, amid a wild rocky landscape; that to the l., David returning with the head of Goliath. They have suffered so much from restorations as to retain little beyond the composition and outlines of the original. The frescoes on the ceiling beneath the choir are by *Vallone*, one of Novelli's best pupils. The St. John the Baptist, over the 1st altar to l., is considered one of the best productions of *Vito d' Anna* (1720-1769). The St. Benedict over the next altar is by *Gaspare Serenario*.

S. Giuseppe de' Teatini (A), in the Toledo, close to the Quattro Cantoni. This church was commenced in 1612, but not completed before 1645. It is remarkable among the churches of Palermo for its size, magnificence, richness of ornamentation, and for the massiveness of its columns. The façade, with its simple Composite portico, surmounted by figures of Joseph and the youthful Saviour, is in striking contrast with the redundant ornamentation of the interior. The plan is a

Latin cross, with 3 aisles and a dome at the intersection of nave and transepts. The architecture is Composite. There are 26 columns in the nave and aisles, none less than 23½ ft. in height, while the 8 which support the dome are monoliths of grey marble 34 ft. high, exclusive of capital and base, and 14 ft. in circumference. The archivolts and architraves are of yellow marble, the frieze of red mottled, the cornice gilt. Up to this height the effect is pleasing, extremely rich, but in harmony with the pavement of many-coloured marbles. The vault spoils all. Such an exuberant incrustation of tasteless stuccoes, frescoes so uninteresting, not even Palermo can show elsewhere. A northern Italian, fresh from the churches of Florence or Pisa, "cannot view such barbarisms without indignation." The frescoes, which, apart from their subjects, have some merit, are by *Filippo Tancredi* (1655-1725), of Messina, a pupil of Carlo Maratta. On the spandrils of the arches below are the apostles in fresco, the first 4 to rt. by *Giuseppe Velasquez* of Palermo, those to l. by *Antonino Manno*.

The chapels are rich in marbles, inlaid or incrusted. In the 3rd to rt. is an old copy of the Virgin, with St. Anne, and the Infant fondling a lamb, by *Leonardo da Vinci*. But the altar in the rt. transept, with its columns of lilac on plinths of plum-colour, green, and yellow, all of the choicest marbles, especially calls for admiration. The altarpiece is S. Andrea Avellino, by the *Cavaliere Conca*. The relief below it is by *Federico Siracusa*, 1800. In the Chapel of the Epistle is a Christ on the cross, of life-size, carved in wood and painted. It is better than most of the coloured statuary so common in Sicily; it may be the best, as is asserted, in the island, yet falls far short of the perfection of *Buonarroti*, to whom it is attributed. The high altar is rich in marbles, agates and other *pietre dure:* the 6 candlesticks are of agate, verd-antique, lapis-lazuli, *aventurino*, and silver-gilt; the crucifix is of ivory, of delicate workmanship, and, save the arms, is in one piece; the steps are of Porto Venere marble. On the roof of the tribune the same elaborate incrustation of tasteless stuccoes that disfigures the nave is repeated; the frescoes are by *Andrea Carreca*. The Chapel of the Gospel contains 2 reliefs of St. Joseph, by *Filippo Pennino*. Over the altar in the l. transept is a picture by *Pietro Novelli*, representing S. Gaetano in ecstasy, kneeling on a cloud surrounded by cherubs. "The picture is remarkable for its warm tone, delicate colouring, and depth of shadows, and ranks among the most beautifully coloured and most carefully executed works of the master." —*Gallo*. It should be observed, however, that the restoration it has undergone of late years, from the hands of Valerio Villareale, a tolerable sculptor but no painter, has thrown the picture quite out of keeping, the cherubs' heads overpowering that of the saint, which has been spared this ordeal.

Beneath this church is a vast crypt, called *La Madonna della Provvidenza*, hollowed in the rock on which S. Giuseppe is built, and of the same dimensions as that church. You descend to it from the portico of S. Giuseppe. The principal chapel is one of the richest in Palermo, with classical decorations, and incrusted with gilding and stuccoes; the altar is faced with silver. The frescoes by *Novelli*, which once adorned the vault, have been ruined by barbarous restorations. This church is open only on Mondays till noon, and on Saturdays till 9 A.M.

San Lorenzo (K).—Close to S. Francesco d'Assisi is a small chapel erected in 1564, whose walls are encrusted with statues and reliefs in stucco, esteemed among the best works of *Giacomo Serpotta* (1655-1732). The roof once bore a fresco by Borromans, representing Jacob blessing his sons, which was considered a *chef-d'œuvre;* but the greater part of it fell during the earthquake in 1823, which destroyed Novelli's frescoes in the neighbouring church. The pavement, inlaid with various marbles, displays a

gridiron in the centre in honour of the saint. The reliefs are illustrative of his history. The largest, which represents his martyrdom, is the best. Another relief shows the saint's temptation. Instances of bad taste are prevalent throughout these reliefs, which, though the figures are sometimes well modelled and display much spirit, are generally inferior to those by the same hand in the Oratorio di Sta. Zita, all the faults of which are here exaggerated, especially the undue prominence of the accessories, and the pictorial rather than sculptural character of the compositions.

Ten female figures, symbolical of the Virtues, of life size, surround the church; and, though some are not devoid of affectation, they are in general in far better taste, and superior as works of art to the Virtues by Serpotta in San Francesco. Notice the benches of ebony inlaid with ivory and mother-of-pearl, and supported by pretty figures in carved wood, which surround the chapel. The altar is enriched with beautiful marbles and agates. Over it is a Presepio by *Michelangelo Caravaggio*, painted in Palermo, which, though it displays a masterly hand and rich and forcible colouring, pleases neither the mind nor the eye; the faces are devoid of beauty and expression; and the chiaroscuro is so broken as to destroy all unity of effect, and afford no centre of interest. In the sacristy is a Christ on the cross, attributed to *Novelli*, but unworthy of his pencil.

La Magione (K), in the Via dell' Ammaggione, near the Porta di Termini, is one of the earliest Norman churches in Palermo, having been erected before the middle of the 12th century by Matteo Ajello of Salerno, one of the favourites of William the Bad, and afterwards chancellor to William the Good; who at the same time built a monastery for the Cistercian monks, for whom he had erected the church. It was afterwards endowed by William II., as appears by a deed bearing the date of 1180. It was originally dedicated to the Holy Trinity, but in 1193 was granted by the Emperor Henry VI. to the Teutonic Knights-hospitallers, and thence acquired the name of *Mansio* (Ital. La Magione), a term often applied to the residences of these knights. Since 1787 it has been associated with the Constantinian order of St. George.

The church stands within a large court, and has a modern Doric façade surmounted by an open belfry. This façade, raised only in 1820-3, affords no index to the interior, which, with the exception of the roof and clerestory, preserves its Norman plan and architecture throughout. In both points it resembles the Cappella Palatina, being a simple parallelogram, about 110 ft. long by 44 ft. wide, divided into 3 aisles by columns of grey marble with Composite capitals gilt, supporting pointed arches. At the E. end it has 3 semicircular apses. The choir is raised 2 steps above the rest of the church; it was originally covered by a dome supported by 4 pilasters, but this has been replaced by a waggon-headed vault, and the nave has a similar roof, though above this the ancient flat ceiling of wood, carved, painted, and gilt, like that of Monreale, is said still to exist. Whatever may have been the original decorations of the church, it is now painted white with grey mouldings, quite out of keeping with the architecture. The only portion of the adornments which is ancient is a pointed arch in the central apse, with twisted mouldings resting on chevroned columns, and filled with arabesque patterns in relief. It originally contained a picture in mosaic, which has of late years been transferred to Naples, and replaced by a Holy Family in oil. The clerestory windows are now square, but before the alteration of the roof must have been pointed. In the 1st altar to rt. is a Pietà in painted sculpture, attributed to *Vincenzo Gagini*. The rt. transept contains a quattrocento relief in marble of the Marriage of Our Saviour with St. Catherine, which once formed the chief altarpiece. In 1st altar to l. is a St. Cecilia, by *Giacomo lo Verde*, in his first or weak style, with date 1650. The 2nd to l. con-

tains a picture of the Scourging of Christ, by *Giuseppe Patania* (1780-1852).

Externally, the central apse has large intersecting pointed arches, with a tier of tall round-headed panels above them. The side apses have sharp pointed lancets. Attached to the church are *Cloisters*, apparently of the same date. They can be entered only through a private house in the little piazza behind the church. The arcade is visible on two sides only, the others being blocked up by walls; and even where the arches remain, they are almost choked by masonry, which usurps the place of the coupled columns on which they originally rested. The arches are small and sharply pointed, and their simplicity and elegance make the destruction of the cloister more to be regretted.

S. Maria la Nuova (L), or *La Buona Nuova*, as it is also called, is in the Largo di S. Giacomo la Marina. The earliest notice we have of it is in 1339, but it must have existed here long previous, and it is probable that it formed part of the old church of S. Giacomo. In 1520, having fallen into utter decay, it was rebuilt in its present form. The portico is like that of La Catena, with depressed arches resting on marble columns, and square piers at the angles, having niches with Gothic mouldings, intended for statues. The façade above the portico is a modern restoration. The interior is of neat light architecture, boasted of by the citizens.

Santa Maria del Cancelliere (C), in the Piazza of that name, N. of the Piazza Bologni, and belonging to Benedictine nuns, receives its name from Matteo Ajello of Salerno, Grand *Chancellor* of the kingdom under William II., and who erected it in 1171. This appellation it acquired only in after years, having been originally known as *Santa Maria de' Latini*. The existing edifice retains no trace of antiquity, having been rebuilt about the year 1590. It is of small size, and Composite architecture, gay with gilding and colour. The frescoes on the vault are by *Andrea Carreca*: those in the tribune by *Pietro Novelli*. Of the latter there are four. The two on the walls flanking the altar show scenes in the life of S. Benedict, who, in one, is blessing a child brought to him by a soldier; in the other, is receiving a youth into his order. These frescoes have much merit, especially the former, being painted with a bold, broad pencil, and with the force of oil. In the arch above the altar is introduced an allegorical subject — a number of monks of different orders drinking at one stream, on whose banks stands the Lamb. Here composition, grouping, drapery, colouring, are all excellent. On the vault of the tribune a nun of the order is being crowned by the Virgin in the presence of the Trinity. The picture is well composed, but its harmony is injured by the black dress of the nun. The 1st chapel to l. contains a triptych by *Antonello di Messina*. The central scene is the Adoration of the Magi; it is flanked by figures of a saint and bishop; and in the lunette above is a little Presepio. These pictures have the shortcomings of *quattrocento* art, yet are not without merit, and are interesting as early specimens of the Sicilian school. In the next chapel is a Crucifixion of the 16th century, surrounded by little scenes from Scripture history. The S. Benedict in the 2nd to rt. is by *Giuseppe Velasquez* of Palermo.

Santa Maria della Catena (L), in the Cássaro Morto, conspicuous from its most picturesque portico richly browned by age, has also the name of *Parrochia della Kalsa*, from standing on the extreme point of what was formerly the peninsula on which the suburb of *Chalesa* was built. It has already been said that the ancient Port of Palermo extended far into what is now the city, in 2 branches, with a mouth common to both. This mouth as far back as Saracenic times was closed with an iron chain whenever danger was apprehended from without. But the chain was not proof against the bold mariners of Italy in those days.

In 1063 the Pisans, burning to be avenged for injuries they had received from the citizens, sent 7 galleys against Palermo, offering their assistance to Count Roger, and urging him to undertake the siege. That prince, however, wishing first to secure the conquests he had made in other parts of Sicily, thought it prudent to defer the enterprise; whereon the Pisans, impatient of delay, made an assault alone, broke the chain with their warlike machines, seized half a dozen large vessels laden with merchandise, and with the booty thus acquired laid the foundation of the celebrated Cathedral of Pisa.

On this side of the mouth of the port, just where the chain used to be fastened, stood in later times a chapel, called *Santa Maria della Catena*, of such antiquity that no record remains of its foundation. The chapel was doubly entitled to this appellation, from a miracle which is said to have been wrought here in the year 1391. Three criminals on their way to the scaffold were overtaken by a violent tempest, and were carried for shelter to this chapel, where, the storm not abating, they were compelled to remain the night. Repenting of their crimes, they made earnest prayer to the Virgin for pardon, when, lo! their chains fell from them, the doors flew open, and, their guards being asleep, they walked forth. They sought not, however, to escape, but to make known the miracle; and King Martin, who then ruled Sicily, recognising the will of Heaven, granted them a free pardon. In commemoration of this miracle, Martin erected the present church, for which he and his queen Mary piously contributed the funds.

Though the greater part of the existing church is of the close of the 14th century, the W. front, for which alone it is remarkable, was rebuilt nearly two centuries later, under the direction of the sons of *Gagini*. The portico, raised on a high flight of steps, is strikingly picturesque, resembling in general outline and warm tone, rather than in details, some of the beautiful *Loggie* of central Italy. It has 3 elliptical arches in front, resting on columns of grey marble with Composite capitals; but at the angles are square pilasters with moulded panels. The façade of the portico terminates in a square parapet, pierced with flamboyant tracery. Above the central arch, in a niche, is a small figure of Sta. Cristina in an attitude of prayer; and beneath is a Latin inscription, stating how, during the viceroyalty of the Count of Olivares (1592-8), after Sicily had for years suffered from famine, so that corn had actually to be imported from England! and when there were barely provisions in Palermo to suffice for another day, a ship laden with corn and bound to Messina was compelled by this saint, the patroness of the city, to change its course and steer for Palermo. The portico has a groined roof, but the 3 doors are of the Renaissance style, adorned with fruit and flowers of delicate carving, and having on their lintels bas-reliefs of the Virgin and Child, the Presepio, and the Adoration of the Magi—all by *Vincenzo Gagini* (ob. 1595), son of Antonio. The N. door, which faces the Cala, or little port, is of marble, and in the cinquecento style, having a bas-relief of the Virgin and Child in the pediment, also by one of the *Gagini*.

The church is a Latin cross, with 3 apses, and is separated into as many aisles by rows of marble columns with Composite capitals, supporting elliptical and stilted arches. One of the columns is of verd antique. The arches of the apses and transepts are pointed. The lights in the clerestory are pointed outside, and rounded within; those at the intersection of nave and transepts are rounded, with mullions and flamboyant tracery. The roofs of the apses and of the nave are groined; and were frescoed by *Olivio Sozzi* of Catania in 1744. The second chapel to rt., or that of the Virgin of the Chain, has an early altarpiece of the Madonna, spoilt by restorations, and contains statues of the 4 virgin tutelars of Palermo, attributed without reason to *Gagini*. In the next chapel is a nice relief of the Virgin and Child, with cherubs, of *quattrocento* sculpture, and in part

coloured and gilt. On the wall of the central apse is an ugly fresco, by *Sozzi*, of the miracle of the 3 criminals already related. The 3rd chapel from the door in the l. aisle has an altarpiece by *Novelli*, representing S. Gaetano, which, though it betrays the master's style, especially in the head of the saint, does not add to his reputation. In the next chapel is a picture of St. Andrea Avellino by *Andrea Carreca* of Trapani (ob. 1677), a pupil and imitator (*longo intervallo*) of Novelli. The church contains many sepulchral monuments. The building attached to it served in the early part of this century as a hospital for the British troops.

Santa Maria delle Grazie—see *Le Ripentite.*

Santa Maria dello Spasimo (K), near the ramparts between the Porta Reale and Porta di Termini. This spacious church, erected in 1506, in the northern pointed style, and attached to a monastery of Olivetan monks, is now in utter ruin, and the convent is converted to a hospital. The nave is open to the sky; of the side-aisles one forms part of the hospital, the other is used as a chapel. The western gate has a depressed arch. This church gave its name to Raphael's celebrated picture of Christ carrying his Cross, which used to adorn its walls. It was given by the monks to Count d'Ayala, the viceroy, who presented it in 1661 to Philip IV., by whom it was removed to Madrid, where it now forms one of the chief ornaments of the Royal Gallery. It is known by the name of "Lo Spasimo di Sicilia."

Sta. Maria di Valverde (L), or *Sta. Lucia*, in the Via di Porta di S. Giorgio. This convent of Carmelite nuns existed prior to 1315; but the church is of the 17th century, being in a *barocco* style, of most florid architecture, incrusted and inlaid with marbles of various hues, with the usual addition of twisted columns, angels, and hanging cherubs. The altarpiece is by *Pietro Novelli*, representing the Madonna del Carmine, with St. Albert, St. Angelo di Licata, St. Theresa, and S. Maria Maddalena de' Pazzi at her feet. It is in the third and best style of the master, and, though esteemed a *chef-d'œuvre*, it is inferior to many of his works. "The colouring is juicy and forcible; the distribution of the chiaroscuro betrays little of his ordinary Caravaggio-like manner, yet the effect is more agreeable and truthful; the draperies are folded in a broad and beautiful style; the outlines are correct, noble, and grand; the composition is picturesquely pyramidal; the general action, however, of the picture, is divided into incidents, which render it somewhat indeterminate. Its chief ornaments are the charming little cherubs, which seem veritably to have descended from Paradise; but the painter has shown his skill in making the holy Child stand out from among them, surpassing them all in beauty." —*Gallo.*

Over the 2nd altar to rt. is a S. Antonio, by *Vincenzo Anémolo* (ob. 1552), which represents the saint as an aged pilgrim, followed by a pig. The figure and head of the saint are full of majesty; the colouring has the usual richness of *Anémolo's* pencil, the drapery his breadth of treatment. It is a grand, simple picture. Around it are 8 small scenes illustrative of the saint's temptations in the wilderness, by the same hand.

La Martorana (K), in the piazza of the same name, called also *S. Maria dell' Ammiraglio*, from its founder, George Rocius of Antioch, High Admiral both to Count and King Roger, is one of the earliest Norman churches in Sicily. It is more vulgarly known as *S. Simone.* The precise year of its foundation is uncertain; by Pirri it is supposed to date from 1113; others, with Morso, maintain that, from the titles claimed by George of Antioch, in the Greek dedicatory inscription in the church, it must be later than 1139, yet we know, from an old chronicle in the Vatican, that George was high admiral at the death of Count Roger in 1101. The church at any rate was founded early in the 12th century, and

completed in 1143, as is proved by the act of endowment, yet extant, written partly in Greek and partly in Arabic, in which the Admiral endows it with certain lands and 10 Saracen serfs, adding, "What great pains and labour I have bestowed on the construction and embellishments of this church, the facts themselves declare." The name of Martorana, which has triumphed over the other appellation, was derived from the union of the church with an adjacent convent, founded in 1193 by Godfrey de Martorana, and his wife Aloysia—an union conceded to the prayers of the abbess and nuns by Alphonso of Aragon in 1433. After this transfer the church was subjected to various enlargements, mutilations, and alterations; yet such portions of the ancient edifice as are left have been little altered, and it is easy to learn from them the original plan and character of the church.

The plan in this case was a square, with 3 apses at the E. end, and a cupola in the centre supported by 4 columns. This plan was strictly Greek, for the founder, being of that nation, and following that ritual, built his church in conformity with Greek usage, and also established Greek clergy in it, who continued to officiate there till the year 1221. The contemporary churches of Sicily, erected by the Norman kings, on the contrary, are all on the basilica or Latin plan, those monarchs having been stanch adherents to the Church of Rome. The original outline of the church is exactly indicated by the ancient mosaic pavement, which measures, exclusive of the apses, 39 ft. by 34. This little chapel, so simple in form, must have been a gem of Byzantine architecture; for its walls, cupola, and apses were entirely incrusted with mosaics on a gold ground.

It was in the year 1590 that the nuns of the Martorana, finding the dimensions of the church too confined, ordered the W. wall (which internally was covered with precious mosaics, and externally was so beautiful that Ebn Djobair, a Spanish Arab who saw it soon after its erection, declared that it passed all description) to be pulled down, and the choir to be added on a more spacious plan. Of the decorations of this wall, the 2 curious mosaics representing King Roger crowned by Jesus Christ, and the Admiral dedicating his church to the Virgin, which now adorn the side chapels, and will presently be described, were alone preserved from destruction. The demolition of the central apse was effected in 1685, and it involved that of the mosaics which adorned it, and which, as in similar churches, probably represented the Saviour, the Virgin, angels, prophets, and saints. It was replaced by a quadrangular chapel, more spacious indeed, but out of all character with the original edifice, being inlaid with variously coloured marbles, and incrusted with foliage, cherubs, busts, or full-length statues of saints, in that ponderously gorgeous *rococo* style which prevailed in Sicily in the 17th century; and in 1726, to crown the work of defacement, the beautiful marble mosaics were torn from the walls of the aisles to make room for the *badigeon* incrustation in the modern taste. The church was ultimately extended to the W. till it reached the ancient *campanile* or belfry, which originally stood 55 ft. distant from the Norman temple. The position of this tower would alone lead us to suppose that the intermediate space now covered by the modern half of the church was originally occupied by an external court, to which the tower formed the entrance—a supposition borne out by documents of 1295 and 1305, which state that courts of justice were then held in the *atrium* in front of the Church of the Admiral.

Externally the church has been so modernised as to retain no vestiges of antiquity, except in its cupola. A singular moulding is carried round this, half-way up, as if to relieve its baldness. The church is now entered by the N. door, originally constructed in 1591, but altered to its present form in 1737. On entering you find yourself beneath the nuns' choir, which

is supported on elliptical arches by ancient columns of marble and granite. You ascend 2 steps to the level of the ancient church, but though you have here pointed and stilted arches in the original style, resting on ancient columns, the tawdry frescoes and flaunty ornamentation in marble in the first 2 bays, quite out of keeping with the sombre beauty of the ancient part, show this to have been the earliest addition, in which the original character was preserved in the architecture alone. The columns are of various marbles, of different sizes and lengths, generally about 18 ft. in height, and apparently taken from more ancient edifices. Four of them rest on granite *frusta* thicker than themselves; all have bases of *giallo antico*, and capitals either Corinthian or Composite, but gilt. Two under the nuns' choir have Arabic inscriptions in Cuphic characters. The inscription on the 1st to the l., from the W. door, has been thus translated: "In victory, in triumph, in pre-eminence, in affability." The 2nd to the rt. bears two inscriptions. The upper one has been rendered, "Of a truth God is with me in promoting his worship;" the lower, "In the name of God, the Compassionate, the Merciful! God sufficeth for me, and He is propitious to him who putteth his trust in Him." As these inscriptions are expressive of sentiments proper to Christians as well as to Mohammedans, it is not necessary to conclude that they formed part of a mosque, Arabic being the language of Sicily at the period of the foundation of the church. It is probable that all the columns beyond those which support the cupola once stood in the *atrium*.

The cupola, which rests on pointed and stilted arches, is very small. The angles are corbelled with simple arches and plain sinkings, surrounded with Greek inscriptions. The windows between the corbellings have now gilt gratings for the nuns. These windows, and a few small pointed ones in the aisles, were originally the only means of admitting light, so that the church, without the reflected splendour of its golden incrustations, would have been extremely gloomy. Now large openings have been made in the N. wall to suit modern ideas and convenience.

Let us turn from the architecture to the mosaics. In the centre of the cupola our Saviour is represented sitting with the book open, and a Greek inscription around him, "I am the light of the world," &c. The four archangels, in attitudes of adoration, fill the lower part of the hemisphere. Beneath these are Prophets with scrolls, and in each arch of the corbelling an Evangelist. In the spandrils of the arch of the nave the Virgin is represented offering the Infant to Simeon, and over the opposite arch is the Annunciation. The vault between this and the altar contains figures of Gabriel and Michael; the corresponding vault towards the nave, the Death of the Virgin and the Birth of Christ, both very curious. On the vaults and walls of the transepts are figures of the Apostles; and on the soffits of the arches which support the cupola are heads of saints in medallions, all with their names in Greek. The small apses retain their original form and mosaic decorations. In that to the l. is represented St. Joachim, the father of the Virgin; in that to the rt. St. Anna, her mother. These mosaics, as specimens of pictorial art, proper to a period of which few traces are extant, and which preceded by a century and a half the revival of art in Italy, demand careful attention, and for their own intrinsic merits much admiration.

The altarpiece in the rt. apse is a Madonna on a gilt ground, Byzantine in design and colouring. Each apse is flanked by a pair of red granite columns with gilt capitals; those at the angles of the tribune have purely Norman capitals with quaint beasts and birds. The high altar and its tabernacle are enriched with lapis-lazuli and other precious stones; and in front of it is a table of a splendid slab of verd-antique. The vault was frescoed, in 1684-5, by *Antonio Grano*, a wretched imitator of Novelli. The mosaics in

the soffits of its arches are modern imitations of those of Norman times. The altarpiece is an Ascension by *Vincenzo Anémolo* (ob. 1552), and reputed one of the best pictures of that master. There is neither chiaroscuro nor perspective, but the treatment is simple and Raphaelesque, the grouping unartificial, the figures full of expression and variety, the colouring as usual rich and harmonious, the drapery broad and well arranged.

Around the church, just beneath the vaults, originally ran a Greek inscription—just as the Arabs were wont to inscribe their buildings with passages from the Koran—which was ascertained by the Duke of Serradifalco, from the fragments remaining a few years since, to be a dedication, by the Admiral, of his church to the Virgin, written in Iambic verse. The pavement of the ancient part of the church is of *opus Alexandrinum*, in simple, elegant patterns, with disks of porphyry and serpentine. Six slabs of similar mosaic, of still more choice workmanship, let into the side-walls, are the only remains of the decorations with which the lower part of these walls was anciently incrusted.

In the chapel of St. Simon and St. Jude, in the rt. aisle, is preserved one of the curious mosaics originally on the W. wall. It represents King Roger crowned by Jesus Christ. The figure of the Saviour is dignified and bold; the drapery well arranged. The king, who is called in a hybrid inscription ΡΟΓΕΡΙΟC ΡΗΞ, stands on lower ground, and bows reverently before his Lord. He is auburn-haired, as becomes his Norman blood, with a small pointed beard; and is arrayed in the royal Byzantine costume, wearing also the Dalmatic tunic, which could only be assumed by ecclesiastical dignitaries, and was never omitted by the Norman kings, to show that they were—what Urban II. had made them—hereditary apostolic legates in Sicily, and at the head of the Church in this island. In the opposite chapel George the Admiral is represented prostrate at the feet of the Virgin, who holds up a scroll with a long Greek inscription, and the Saviour is leaning from the heavens in the act of blessing. The Admiral has a hoary head and beard, and wears a red cloak chequered with gold. With no legs visible, he looks more like a turtle than a man. Over his head is this inscription in Greek:—"The prayer of thy servant, George the Admiral (Amer.)" In the inscription on the scroll the Virgin addresses her Son, and recommends George, as the founder of the church, to his mercy. The altarpiece of the Virgin of the Rosary, in the same chapel, is by *Zoppo di Ganci*.

It was in this very church of the Martorana that the ancient Parliament of Sicily held its sittings after the Vespers had freed them from the yoke of Anjou; here it was proposed to offer the crown to Peter of Aragon; and here the assembled nobles, prelates, and burgesses swore fealty to him as their sovereign.

On the ceiling of the *parlatorio* of the convent is an old picture of St. Simon and St. Thaddeus. The lintel of the outer door of this room bears a bas-relief of hunting-scenes in scrolls, of Byzantine art. In the court observe the S. door of the church, now never opened, which is of wood, divided into panels, with Saracenic patterns in relief, resembling the wooden doors of the Alhambra, the same line being continued throughout. This was probably the original W. door of the church.

The *campanile* is curious and Saracenic. It is square, with 4 stories, each diminishing in height. In the lowest is an open porch, with one pointed and stilted arch in each side and a plain intersecting vault. This story is finished off by a broad fascia of mosaic-work of various marbles. The second story is very Oriental, its pointed window, which is divided into two lights by a marble column, being surrounded to its base by a flat fascia of mosaic-work, and by the Saracenic billet in prominent relief. A broad band of the same mosaic decoration surrounds the tower, and is also carried down vertically at the angles, so as to form a sort

of square label about the arch. The two upper stories, having suffered most from the weather, have a more venerable air than those below, yet the style, which bears some resemblance to the French-Norman, proves them to be of later date. They are considered by Serradifalco as an addition of the 14th century, coeval with the towers of the cathedral. They have round turrets at the angles, broken into panels resting on marble shafts. They have also the billet-moulding and the mosaic-work of the earlier portions. The tower was originally of much greater altitude, and, like that of S. Giovanni degli Eremiti, was surmounted by a cupola resting on marble columns, from which, in Norman times, it obtained the name of "The Belfry of Columns." In 1726 it was so shaken by an earthquake that it was found necessary to take down the upper part.

S. Matteo (L), in the Toledo. There was anciently a church of this name on the opposite side of the street, founded by the Norman kings, for a convent of Basilian nuns. After several changes, it fell, in 1599, into the hands of a confraternity of Miseremini, instituted to collect alms for praying souls out of purgatory, whence the church received its alias of *Il Purgatorio*. The present church was founded in 1632. Its façade, which was raised in 1662, is of Italian architecture in white and grey marble, with statues of the Virgin, St. Matthew, and St. Matthias. The interior is of Roman Doric, with columns of grey marble, and walls sheeted with the same material of yellow and red hues. The frescoes on the vault of the nave and within the cupola are by *Vito d'Anna*, the latter bearing date 1756. Against the pilasters which support the dome are figures of the Virtues in stucco.

The 3rd chapel to the rt. contains an Annunciation, of Novelli's school. In the 4th to rt. is a Presentation, attributed to *Pietro Novelli*, a cold, sombre picture, which, though the heads of Simeon and an attendant priest are fine, does not maintain his reputation, and looks more like the work of a pupil than of *Monrealese* himself. The altarpiece in the l. transept, representing the Efficacy of the Mass, illustrated by souls delivered from purgatory through the celebration of that rite by Gregory the Great, is by *Zoppo di Ganci*—curious, quaint, and richly coloured. In the 2nd chapel from this, on the same side, is an undoubted *Novelli*, inscribed with the date 1647, the very year of his death, and representing the Marriage of the Virgin. The head of St. Anne, who stands between her daughter and Joseph, and culminates the pyramid, is remarkably fine; that of the Virgin is attractive from its sweet, modest, and pensive expression. The 1st chapel to the l. contains a monument to the Abbate Rosario di Gregorio, professor of laws in the University of Palermo, one of the most learned men and distinguished writers of modern Sicily. He was born in 1753, and died 1809.

S. Michele Arcangelo (A), near the Public Library and the market of the Ballarò, boasts an antiquity prior to the Norman conquest; for as early as 1048 a church stood on this spot, which was then the very bottom of the southern port of Palermo, and the point where vessels were built, whence the church was named *Santa Maria de Naupactitesi*. It was raised over some sepulchral chambers of the early Christians, which a few years since were still to be seen. No part, however, of the present structure is older than the 16th century, and it has no interest beyond that of containing some very curious inscriptions of Norman times. One states that this chapel was built in 1148 by Grisandus, chaplain to King Roger. Another, in 4 languages, Hebrew, Arabic, Greek, and Latin, is the epitaph of Anna, mother of the said Grisandus, who died in 1148; and a third in the last three languages is in memory of Drogus, his father, who died in 1153.

The church of *Monte Santo* (K), just within the Porta di Termini, contains

a picture of Santa Maddalena de' Pazzi by *Novelli*. This is in his last style, but not one of his best pictures. Freedom of touch, boldness of design, harmony of colouring, and divine cherubs hardly compensate for want of beauty and expression in the principal figure.

Monte Vergini (C), in the Piazza of the same name, is of ancient foundation, though the actual church dates only from 1687. The tribune is in a very chaste Corinthian style, said to be by *Marvuglia*, an architect of the last century. The vaults and walls were frescoed in 1722 by *William Borromans*. The first altarpiece to the l. is an Annunciation by *Rosalia Novelli*, very inferior to that in the Casa Professa. Over the last altar to l. is a Byzantine painting of the Madonna della Consolazione, which was presented by Count Roger to the church of Santa Maria la Mazara.

S. Nicolò Tolentino (K), in the Strada Nuova, belongs to a convent of barefooted Augustine monks. It is in a simple style of Italian Doric, with a flat roof over the choir, painted in imitation of a dome. It contains three pictures by *Novelli*. That in the 2nd chapel to the rt. represents S. Casimir of Poland, kneeling before the Virgin and Child, who are crowning him with lilies. The countenance of the saint is royal and dignified, and, as well as his attitude, is expressive of intense devotion. The Infant, who stands at his mother's feet, holding the wreath, is charming; but the Virgin herself, though beautiful, is tame, and takes no interest in what she is doing. The composition has the simplicity and nobleness which characterise *Novelli's* pictures; the colouring, though low, is harmonious, the touch masterly. Grey clouds surround the group, and the angels and cherubs which complete the composition are all subordinated to the principal figures.

In the rt. transept is a picture of the risen Saviour and his mother appearing to St. Augustine, who on his knees gazes at the wound in his Lord's side. This work is unworthy of *Novelli's* pencil. The Virgin wants refinement and elevation, and her action is too expressive of her maternal character to be pleasing to a Protestant eye. The head of Christ betrays little of divinity, but that of the saint is very noble, and goes far to redeem the picture.

In the opposite transept S. Nicolò is represented on his knees before a shrine, on which is a statue of Our Saviour. A choir of angels and cherubs is hovering above, among whom one playing the harp, and another with the violoncello, arrest the eye. The saint has his hands clasped in an attitude of intense devotion, and his countenance, pale and emaciated, and lighted by the glory above, is expressive of the same sentiment. This is one of the finest devotional heads from *Novelli's* pencil. These three pictures are in his third style, and were all painted in 1636.

S. Nicolò l'Albergaria (A), near the Ballarò, founded by the beautiful Queen Bianca in 1409, retains no traces of antiquity save in its bell-tower, which has pointed windows, with sinkings decorated with mosaic in lava and white stone, and string-courses both in mosaic and in relief. This was a watch-tower, and stood on the very shore of the ancient port.

L'Olivella (L), or the church of *S. Ignazio Martire*, stands in the Piazza dell' Olivella. Attached to it is the house of the Padri Filippini, the façade of which was designed by *Pietro Novelli*. The church was commenced in 1598 and completed in 1608, the architect being *Antonino Mattone*. The façade has 2 orders, Roman Doric and Composite, with columns of grey marble, and a bell-tower at each angle. The lofty dome, finished in 1732, is conspicuous with its bright green tiling. The plan of the church is a Latin cross, with 3 aisles, separated by rows of grey marble columns. The dome rests on piers faced with yellow and purple marble, and with Corinthian pilasters with gilt capitals. The frescoes in this and on the roof of the

nave were painted in 1789 by *Antonio Manno;* those in the side-aisles by *Vincenzo Riolo*, a Palermitan of the present century; and the cherubs on the soffits of the arches by *Salvatore lo Forte*, a living artist. The church sparkles with fresco and gilding, and is the gayest, perhaps, in Palermo; yet its decorations are in good taste and keeping, showing little of the usual offensive *rococo*. The pavement is of various marbles in Greek patterns. The high altar, adorned with choice marbles and *pietre dure*, and flanked by 2 superb columns of verd-antique, has a picture of the Holy Trinity, by *Sebastian Conca*, of the school of Pietro da Cortona. *Ignazio Marabitti* of Palermo (1719-1795) executed the statues of St. Peter and St. Paul, and of the Evangelists, which flank the tribune.

In the 2nd chapel to the rt., which is inlaid with various marbles and encrusted with reliefs in the *barocco* style, is an exquisite little picture of the Virgin and Child, attributed by some to Lorenzo da Credi, by others to *Raphael*. It is quite worthy of the latter, though perhaps not by his pencil. It is a Presepio,—the Virgin on her knees, with her hands raised in prayer, gazes with maternal tenderness on the Infant at her feet; an angel holds the Baptist over the head of the Saviour, and, though but an infant himself, his knees are bent, and his little hands crossed on his bosom, in instinctive adoration of the Godhead.

The 5th chapel to rt., which is lined with beautiful marbles, brown, lilac, and grey, has an altarpiece by *Conca*. The picture in the rt. transept, of the Virgin with many saints, is by *Filippo Paladino*, a Florentine artist of the 16th century, who painted much in Sicily. St. Ignatius thrown to the lions, in the opposite transept, is by the same hand—a finer picture, with much of the manner of Caravaggio, though without his forcible chiaroscuro. The 3rd chapel on the l., that of the Crucifixion, is extremely rich in marbles, agates, oriental granite, and precious stones—crystal, cornelian, amethyst, topaz, lapis-lazuli, &c.—of 24 different kinds, with columns of red jasper, having bases of brass, set with jewels. The statues of St. John and the Addolorata in this chapel are simple and expressive. In the 1st chapel in this side-aisle is an altarpiece of the Almighty commanding the Archangel Gabriel to announce the Incarnation to the Virgin, supposed to be a copy from Novelli by *Giacomo lo Verde*.

In the Monastery adjoining is a collection of pictures, mostly of little merit. S. Antonino and the Saviour—the Holy Ghost—St. Louis of France—and St. Casimir of Poland—attributed to *Novelli*, but of questionable authenticity. Christ, with the disciples at Emmaus, by *Giacomo lo Verde*—a Virgin on a gold ground in very early style—4 small battle-scenes, by *Borgognone*, full of spirit—sundry libels on Guido and Titian—the Immaculata, by *Conca*—a pretty little Virgin in the style of Correggio. Here is a library of 22,000 volumes, bequeathed by one of the Sclafani family; it is open daily to the public. Among its curiosities is a beautiful MS. copy of Dante, of the end of the 14th or beginning of the 15th century.

Adjoining this church is the *Oratorio dell' Olivella*, a small chapel of chaste and elegant architecture, with Corinthian columns of grey Sciacca marble, supporting a vaulted roof. "A work of superior taste, built by *Marvuglia* (ob. 1814), a Palermitan, who studied at Rome, and introduced a purer style of architecture into Sicily at the close of the last century."—*Gally Knight*. It was built in 1769, and is considered the *chef-d'œuvre* of the architect. The altarpiece, representing S. Filippo Neri in adoration of the Virgin and Child, is a good work of *Antonino Manno* (1739-1831).

Santa Orsola (A), in the Strada Nuova, contains 2 pictures by *Pietro Novelli*. In the 2nd chapel to rt. the altarpiece represents the British princess, at the moment of her martyrdom, with her companions in the distance sharing her fate. The Saviour looks with compassion from heaven,

and the cherubs around him are ready with palms and crowns to welcome the sufferers. It is a picture of much freedom and spirit; the chiaroscuro is well managed, and the difficulties of the subject are skilfully overcome in the composition. The next chapel contains a small picture with half-length figures of the Virgin and Child. The faces have no elevation or beauty. She is a commonplace Italian mother; he an English boy. The chief altarpiece in this church is by *Giuseppe Patania* (1780-1852). In the 3rd chapel to l. is a St. Jerome, bearing the name of the painter—"*Zoppo di Ganci*, 1600."

La Pietà (K), in the Via Butera. This church, attached to a convent of Dominican nuns, and erected at the close of the 17th century, has a handsome façade in the Italian style, adorned with marble columns and statues — one of the few imposing façades in Palermo. The interior is of Corinthian architecture enriched with gilding and frescoes, gay but not gaudy, and in better taste than most of the churches of that period. The furthest altarpiece on the l. is a Pietà, by *Vincenzo Anémolo* (ob. 1552), in a quaint dry style, with little expression and less beauty, yet interesting as an early work of one of the best masters of the Sicilian school. It has suffered much from unskilful restorations. On the walls of the tribune are 2 pictures ascribed to *Pietro d' Aquila* of Trapani. The pictures of St. Dominic, and the Madonna of the Rosary are by *Olivio Sozzi*. The roof was frescoed by *Antonino Grano*. The convent attached to this church was formerly the *Palazzo Patella*, which will be described among the Palaces of Palermo.

S. Pietro Martire (L), in the Via Pizzuto, a very small church, containing 2 large pictures by *Vincenzo Anémolo* (ob. 1552). That on the rt. wall is the Deposition, a favourite subject with this master, which he elaborated until he perfected it in the beautiful picture in S. Domenico. This is an early work, and gives an inadequate idea of his ultimate excellence.

In the opposite picture St. Peter Martyr is receiving the crown of martyrdom. He stands in the foreground with St. Stephen, Sta. Caterina, and Sta. Agata, while the Virgin and Child sit on the clouds above them. Here the composition has all the simplicity of the early schools. The group of the Madonna and Child especially is quite Raphaelesque. The latter is full of nature and life, and is *said* traditionnally to have been painted by the hand of the great Umbrian himself.

This church also contains 4 pictures by *Pietro d' Aquila* of Trapani (ob. 1692), an artist who here displays much richness of colour, though little skill in composition or elevation of conception. On the rt. wall are—Isaac blessing Jacob, and Abraham worshipping the 3 angels; on the l. Rebecca at the well, and Abraham going forth to sacrifice his son; all in very poor preservation.

Confraternità de' Pollajuoli (K), in the Strada degli Scopettieri. This little chapel "of the Poulterers" bears on its roof a fresco of the Nativity by *Pietro Novelli*. The grace and power of Domenichino's compositions are apparent in this fresco, which betrays *Novelli's* study of that master. The interest centres in the Virgin and the Babe she is uncovering, yet there is a pleasing variety of character and attitude in the accessory figures. Observe the woman on her knees presenting her offering of poultry and game, and gazing at the Babe with more curiosity than adoration, and contrast her with the aged peasant, bowing his head and clasping his hands with the profound devotion of old age. There is great mastery and freedom of design; delicacy rather than force of colour; purity and transparency of shadows; and perfect keeping throughout. The picture is in Novelli's latest style. It is said that many years ago, the roof of the church threatening to fall, this fresco was detached, and replaced when the repairs were effected. This church is open only on Sundays and festas between 8 and 9 A.M.

Le Ripentite (K), in the street leading from the Fiera Vecchia to the Strada Nuova. This church, which was founded in 1512 by Vincenzo Sottile, a noble of Palermo, under the title of *Santa Maria delle Grazie*, has a front in the pointed style of the North. The portal is enriched with pinnacles, crockets, finial, and flamboyant tracery. The windows have mouldings of Northern character, and prominent labels, but no mullions. Internally the church is modernised, and contains nothing of interest.

Spedale de' Sacerdoti (C), at the top of a flight of steps, opposite the N.W. tower of the Cathedral. The little chapel attached to this "Valetudinarium" possesses as an altarpiece a Pietà, ascribed by some to Sebastian del Piombo, but more generally to Michael Angelo. And in truth few but that great genius could have ventured on such daring attitudes, or have arrived at the expression of such intense feeling. Yet the absence of anatomical development in the dead Christ renders it impossible to believe this picture to be the work of Buonarotti. Over the altar to the rt. is a Santa Rosalia, by *Vandyck*—one of the few pictures painted by him when in Sicily. The work has all the power, freedom, and richness of his pencil.

S. Salvadore (A), in the Toledo. This convent boasts a high antiquity, having been commenced by Robert Guiscard in the 11th century, and completed by King Roger, who in 1148 transferred to it the Basilian nuns from S. Matteo lower down the Toledo. Of this ancient convent the external vestiges are slight, and are to be seen in the W. wall, which has 7 pointed windows, all with a single flat order, decorated with the chevron, the billet, chequers, lozenges, and triangles. A door below, which, as well as the windows, is now blocked up, shows the dog-tooth moulding on its label. In the interior are said to be further vestiges of Norman times.

The church attached to the convent was commenced in 1682 and consecrated in 1704. It is very spacious; a vast octagon roofed-in by an enormous elliptical dome, the conception of which is fine, as it represents heaven with the supreme glory in the centre and the blessed host of angels and saints around. This was frescoed in 1765 by *Vito d' Anna*, or rather from his designs, as he did not live to finish it. The architecture is Corinthian below and Composite above, with a profuse incrustation and inlaying of marbles in the Palermitan *barocco* style. The pavement is of Florentine mosaic in elegant patterns. Over the 1st altar to rt. is an early and quaint picture of Queen Constance, daughter of King Roger, who, though she had taken the veil in this convent, was absolved from her vows by Pope Celestine III., and married to the Emperor Henry VI. The Transfiguration over the principal altar is by *Filippo Tancredi*. In a chapel to the l. are pictures of Santa Macrina and Santa Rosalia, as Basilian nuns, well painted, by an unknown hand. The latter is said to be a copy of a picture existing since 1194 in the church of the Admiral.

S. Sebastiano (L), in the Piazza of the same name, contains in the 2nd chapel to l. an Annunciation, by *Rosalia Novelli*, in part a copy of her father's picture in the library at S. Martino. A very effective, forcible, harmonious picture, warmly and richly coloured. The cherubs around the Deity in the upper part must have been painted by *Monrealese* himself. In the Sacristy is a Holy Family, inscribed "Sancta Maria de lo reposu, 1496."

Santa Teresa (K), in the Via Butera, opposite the Porta de' Greci. This church, attached to a convent of nuns, is of Italian architecture and has a handsome façade of yellow stone in 2 orders, Corinthian and Composite, adorned with statues of saints in marble. Over the central door is a Holy Family in relief by *Giuseppe Milanti*, a sculptor of Trapani, who lived in the latter half of the 17th century. The 2nd altarpiece to the l.

represents the Death of St. Theresa, by *William Borromans.*

The convent of *Le Vergini* (L), in the small Piazza of that name, belonging to nuns of the Benedictine order, was established in 1300, and attached to the neighbouring church of St. Andrea, but removed to its present site in 1454. This site is supposed by the local antiquaries to be that of an Arab palace mentioned by the old chroniclers, some remains of which are believed to exist in the church in 2 Arabic inscriptions on small marble columns, against the wall to the l. as you enter. The characters are Cuphic, the inscriptions extracts from the Koran. One runs thus: "In the name of God, the Compassionate, the Merciful. There is no God but He who liveth and endureth for ever!" The other continues: "He is not overcome with sleep nor with slumber. To Him belong all things in heaven and on earth." Between the columns is a slab with copies of the same in gilt characters and a Latin translation beneath. Over the altar adjoining is an old picture of the Virgin and Child, St. Jerome, and St. Theodore, by *Tommaso Vigilia*, one of the earliest of the Sicilian school, bearing his name and the date of 1488. The Death of St. Benedict, over the opposite altar, is attributed to *Pietro d' Aquila* of Trapani. The frescoes on the roof are by *Antonio Grano.* In the sacristy is preserved a curious Saracenic conch or bowl of bronze covered with arabesques and Arabic inscriptions. A subterranean passage leads from this convent to the Toledo, to enable the nuns on festive occasions to reach their balcony above the palace of the Prince of Paternò.

Santo Vito (C), near the city walls, between the Gates of Macqueda and Carini. In the church attached to this nunnery are some pictures of Novelli's school. Over the 2nd altar to the l. is a most singular painting by *Giacomo lo Verde*, so well executed that it has often been ascribed to his master Novelli. A train of virgins in nuns' dresses, crowned with thorns and with darts in their bosoms, are toiling under the weight of huge crosses up Mount Calvary, above which appear the Virgin and Child in glory. One who has reached the summit casts her cross at the feet of the Madonna. A strange unearthly twilight adds a mysterious character to this singular scene. In the l. corner is a group of heads, one of which is at once recognised as that of Novelli; and in the others are portrayed his father, his wife, and his child. The Annunciation over the 1st altar to l. is by *Rosalia Novelli*, by whose hand is also the Holy Family over an opposite altar, and a large fresco of the virgins ascending Calvary, in a chapel in the interior of the convent, a copy of that by *Lo Verde* in the church.

Santa Zita, or *Santa Cita* (L), in the Via di Porta di S. Giorgio, a Dominican monastery founded in 1586. The church has a flat ugly façade, but a spacious interior of unadorned Italian Doric, with a sham dome at the intersection of nave and transepts. It was rich in works of Sicilian art, but, having been converted into a military hospital in the late revolution, all the best pictures have been removed to S. Domenico. Yet the sculptures still remain. The 1st chapel to rt. contained a picture of the death of Peter Martyr, by an unknown hand—better in conception and design than in colouring. In the next chapel was one of those extraordinary representations only seen in the South of Europe, outraging nature, taste, and religious feeling. In the 4th chapel was a head of Christ, of Byzantine art, much injured. In the corner chapel in the rt. transept the reliefs of the Jewish kings, beginning with Jacob, which surround the altar; the Emperor Augustus at the feet of the Cumæan Sibyl within the arch; and the figure of a king in elaborate drapery, over the altar, are all ascribed to *Domenico Gagini*, father of Antonio; and in truth they have the simplicity and expression of *quattrocento* sculpture. The adjoining chapel, sacred to the Madonna of the Rosary, is elaborately adorned with

marbles of various hues in the Palermitan style of the 17th century, but presents a good specimen of that style in so far as there is more inlaying and less incrustation than usual. On the walls are reliefs of the opening and closing scenes in our Saviour's life, by *Ignazio Marabitti* (1719-1795). On the l. wall are the Annunciation, the Salutation, a Presepio, the Presentation, and the Dispute with the Doctors; on the rt. the Agony in the Garden, the Scourging, the Crowning with Thorns, Christ carrying his Cross, and the Crucifixion. These reliefs have more or less the usual faults of the master—insipidity and affectation; the first three are the best.

In the tribune, behind the high altar, almost concealed by the organ, and in parts broken away to make room for it, are some beautiful marble sculptures by the *Gagini* family. The large central arch contains a Presepio, and above it the Death of the Madonna, both by the father, *Domenico;* the female saints at the sides, of exquisite beauty and simplicity, show the more skilful hand of *Antonio*, who also carved the cherubs above and most of the arabesques. The pilasters are adorned with a series of reliefs, of monks studying or playing music. Remark that no two are alike; even their chairs are different, yet all are beautiful. The same abundant variety may be observed in the foliage which fills the spaces of the arch, of exquisite design and taste, and most delicate execution; and also in the medallions of flowers, with heads in the midst, which adorn the soffits. On the lintel are the Evangelists with their emblems; and on the reveal of the arch are illustrations of the life of the Virgin. To view these sculptures it is necessary to climb the scaffolding at the back of the organ, and one cannot repress one's indignation at the Vandalism which, for the introduction of this instrument, has irretrievably sacrificed so many of these exquisite works of Sicily's great family of sculptors. The two chapels in the l. transept contain some sarcophagi with beautiful cinquecento adornments, one of which is also ascribed to *Antonio Gagini.*

In the 4th chapel in the l. aisle are two small bas-reliefs of Christ rising from the tomb, and liberating souls from purgatory, duplicates of those on the pulpit of La Ganeia, and probably also by the elder *Gagini.* Two Virgins in marble of life-size in this chapel are of the same early date.

In the l. transept is a sarcophagus, with a monk in painted robes stretched on the front slab. It is the monument of "Beatus Petrus de Hieremia," a Palermitan preacher and writer on theology, who died in 1452, and was "renowned for the continual miracles which the Lord wrought through his hands."

Oratorio del Rosario di Santa Cita, on the first floor of the convent at the back of this church, is one of the most elaborately decorated oratories in Palermo. It is in the usual *barocco* style, but its adornments, instead of being of various marbles, are here of stucco. On the prominent cornice around the room sits a goodly company of saints, angels, and virtues; among whom two ragged boys seem out of place, but are not the least expressive. At the sides of the altar are statues of Esther and Judith in corset and feathers, and around the chapel are reliefs illustrative of the life of Christ. On the l. wall are the Annunciation, the Salutation, the Presepio, the Circumcision, and the Dispute with the Doctors; on the rt. the Agony in the Garden, the Scourging, the Crown of Thorns, Christ sinking beneath the Cross, and the Crucifixion; and on the wall opposite the altar are the Resurrection, the Ascension, the Day of Pentecost, the Death of the Virgin, and her Coronation. All these, statues as well as reliefs, are by *Giacomo Serpotta* of Palermo (1655-1732). In the reliefs the composition is often excellent, but better adapted to painting than to sculpture, whose severe simplicity is offended by the introduction of landscapes, trees, clouds, and other accessories in high relief. Yet the principal groups in some, and individual figures in all, are full of grace, simplicity, nature, and expression. Gilding is in-

troduced, with no advantageous effect. Observe the pavement of the chapel in geometrical patterns, the seats which surround it inlaid with mother-o'-pearl, and a table of red marble of rare value.

The chief attraction of this oratory is the altarpiece, the Madonna of the Rosary, by *Carlo Maratta*, which was brought from Rome in 1695, cost 1500 dollars, and is esteemed one of the *chefs-d'œuvre* of the master. The composition, design, and drapery are good; the hands are beautifully painted, and stand out from the canvas; the touch is broad and free; but the chiaroscuro is feeble, the colouring, though delicate, is cold, and the heads want dignity and expression.

Public Buildings.

Palazzo Arcivescovale (c), or Archbishop's Palace, in the Piazza del Duomo. On the triumphant entry of the Norman brothers, Robert and Roger, into Palermo in the year 1072, they sought out the Greek Archbishop Nicodemus, who had been performing service during the Saracenic domination in the humble church of S. Cyriaca, or Sta. Domenica, below Monreale, and reinstated him in his cathedral, which under the Moslems had been used as a mosque. The residence of the archbishops of Palermo from that time has been in a palace adjoining the cathedral, generally supposed to have stood originally on the N. side, where the Badia Nuova now stands, but the Abbate Morso maintains that it always occupied its present site to the W., which, as there was a covered way to it from the royal palace in Norman times, seems not improbable. No part of the Norman palace is extant; its reconstruction was commenced by the Archbishop Simon of Bologna, in 1458 or 60; but very few traces even of his structure remain, the existing palace being almost entirely modern. A fragment of Simon's work may be seen in a large pointed window which looks into the Piazza del Duomo, near the eastern angle of the palace. The flamboyant tracery in the head of the arch, and the heavy stilted hood around it, are Northern features rarely seen in Sicily, and mark the lateness of the style; but the elegant shafts, of disproportionate slenderness, which take the place of mullions in dividing the lights, are purely Sicilian. The entrance gateway, with its depressed segmental arch, its stiff square label, and its triangular pediment, shows a still later style and more debased period of art. The large window at the E. angle, facing the Toledo, is of the Renaissance, and its massive stone balcony rests on cantalivers which terminate in heads, said to be the portraits of the *Gagini* family, who constructed it. The old bearded man to the rt. represents Domenico, a Lombard who settled in Sicily; the elderly man to the l. Antonio his son (1480-1571), the celebrated sculptor; and the three beardless youths in the centre, his sons, Vincenzo, Giacomo, and Fazio.

The large square *Campanile*, at the N. end of the palace, and opposite the cathedral, to which it is united by two lofty pointed arches thrown across the street, is of much earlier construction than the palace. The upper part is evidently a restoration in modern times to correspond with the higher stories of the cathedral towers opposite; but the basement story, of weather-worn masonry, which rises to the height of 80 or 100 ft., and terminates in a corbel-table of quaint heads, is of Norman antiquity, and is probably the very belfry to which Stephen of Perche, archbp. and high chancellor during the minority of K. William II., took refuge in 1169, when his palace was attacked by the mob of Palermo. The queen-mother, Margaret, who had been appointed regent by William I., finding the cares of government too onerous for her, had called to her assistance from France her relative Stephen, and by installing him in these important posts had consigned to him the supreme direction of affairs in church and state. He soon proved that he

deserved her confidence by the integrity, justice, and firmness of his administration, and the resolute manner in which he opposed the corruption, reformed the abuses, and relieved the people from the oppression, which had prevailed during the reign of William the Bad. But though the public voice declared that an angel was come down from heaven to heal the wounds of the past, and restore the golden age, such reforms created him enemies among those who had profited by tyranny and misrule. For two years, however, he kept his ground, detecting and defeating the conspiracies against him, and continuing to deserve the blessings of the people. But at length the Saracens of the royal guard were corrupted by his enemies; desperate men were excited by the hopes of plunder; and the people of Palermo were deluded into the belief that the chancellor was about to carry off the royal treasures to France. All Palermo was in a ferment. An armed multitude attacked the archbishop's palace, dispersed the guard, fired the gates, and compelled him, with a number of nobles whom he retained on his side, to take refuge in the belfry of the cathedral. "Matteo di Salerno and his accomplice Richard then caused the tocsin of alarm to be sounded, upon which the whole people, Christians and Saracens, thinking it was done by the king's command, rushed to the cathedral, and with loud shouts and cries began to besiege the tower in which the chancellor had taken refuge. But the tower was so strong that it baffled all their efforts; and Matteo di Salerno, fearing that the patience of the populace would be exhausted, hurried to the palace, and, alarming the Regent and her youthful son with exaggerated accounts of the disturbance, advised them to calm the public mind by inviting the Chancellor and all his French retainers to leave Sicily. The Chancellor at once agreed to the proposal, and, embarking the next morning, departed from the kingdom. Thus did a deluded people expel from their shores a benefactor and a friend."—*Knight.*

A tablet on the belfry records the date, 12th Sept. 1535, when the Emperor Charles V., on his victorious return from Africa, was received by the citizens with great rejoicings and festivities, and swore in the cathedral to preserve their laws and privileges.

"Ille sacro hoc tantum templo de more vetusto
Juravit patrias leges et jura Sicanis."

Collegio Massimo, now called the *Liceo* (c), in the Toledo, erected in 1588. This college, the principal educational establishment for youths in Palermo, and till 1860 under the superintendence of the Jesuits, is of vast size, once containing about 1100 students. It encloses a spacious court with a double arcade. Beneath the lower are the schools for the elementary and simpler studies; on the upper floor those of philosophy, mathematics, and the more abstruse sciences. On the 2nd story 70 youths of noble families used to be lodged and boarded.

On the 1st floor is the Library, a large room containing more than 40,000 volumes, which are arranged in cases according to the subjects. It is open to the public daily from 9 to 12, and from 4 to 6, Sundays and festas excepted. The motto is from Cicero—"ADVERSIS PERFUGIUM, SECUNDIS ORNAMENTUM." It contains many curious old MSS., among which may be noticed the Epistles of St. Paul in the original, of the 12th century; St. Basil and St. Chrysostom's Homilies in Greek, 4to., of the 13th century, both from the Basilian convent once existing in Palermo; the original MS. of the Chronicle of Sicily, from 1250 to 1293, by Bartolommeo Neocastro, a contemporary writer, who describes the events of that most interesting period, comprehending the reign of Charles of Anjou, the Sicilian Vespers, and the war which followed—it is written in Latin, in a running hand, on paper, and bears date 1295; two Breviaries of small size, with illuminated heads to the chapters, of the 14th century, the smaller one very beautiful; another with illuminated initials, written in 1447; a copy of Eusebius, de Evangelicâ preparatione, on paper, written in 1466, and in 25

days, a feat of oxygraphy performed at Rome by Nicolaus Philetticus; a Livy in black letter, with illuminated initials, of about the same date; several Korans; and a work called Moral Discourses, in Arabic.

On the upper story of the college is the *Museo Salnitriano*, which derives its singular name from Signor Salnitro (Saltpetre), who founded it in 1730. On the staircase outside is a bas-relief of the lion of orthodoxy devouring scrolls inscribed with the names of Montanus, Arius, and other heretics; and on the landing-place, let into the walls, are a number of ancient Latin inscriptions, mostly sepulchral, and some of Christian times.

At the revolution of 1860, when the Jesuits were expelled from Sicily, the greater portion of the treasures here collected were dispersed. Those that were transferred to the Museum of the Università will be mentioned when we treat of that collection. Whether all the remainder specified below are still to be seen at the Collegio Massimo, we have had no opportunity of ascertaining.

The *First Room* is lined with cabinets filled with specimens of Natural History.

The *Second Room*, of large size, is devoted to antiquities and works of art. The walls are hung with pictures of different schools, the best of which have been removed to the Università. The Adoration of the Magi, and the Miracle of Cana in Galilee, both of the *Venetian school*.—St. Paul the Hermit, of the *school of Ribera*.—A Virgin, frescoed on a tile, very stumpy and clumsy, but dating from the first ages of Christianity.—A Pietà, by *Muziani*, a very small but striking picture. The Virgin holds her dead Son on her lap in a sitting posture, and supports him under the shoulders, where her hands contrast well with his dead flesh. The contrast of the faces also is excellent: his soft and mild in death, hers expressive of the most poignant grief.—St. Mark writing, a sketch by *Daniele di Velletri*.—St. Andrew, by *Ribera*, a grand devotional head, with the characteristic chiaroscuro of the master.—St. Peter visiting St. Agatha in prison, by *Caravaggio*. The figures are lighted by a candle held by an angel between them, which illumines the hoary head of the apostle and the face and bare bosom of the female saint. There is nature and truth here, but the picture does not tell its story.—The Death of St. Benedict, of the *school of Vandyck*.—A Holy Family, copied from Raphael.—The Adoration of the Magi, of the *Venetian school*.—St. Pantaleone, on wood, an old picture taken from a church which was pulled down to make room for this college.

The cases round the room contain specimens of ancient pottery and terracotta, chiefly of Greek times and from Sicilian sites, though there are some vases, of much inferior art, from Magna Grecia. Among the former are fragments of painted vases of great beauty, of the best style of ceramic design. Among the coarser specimens are small plates with fish painted on them, by no means uncommon; but one of them has also some of the vertebræ of a real fish caked upon it—the vestiges of the funeral-feast some 22 centuries since. One case contains terracottas from the Greek sites of Sicily; a few in relief, but mostly small figures, chiefly of very archaic art. The larger number represent Ceres, the great goddess of Sicily; some are of Greek, others of Etruscan, and many of decidedly Egyptian character. There are also bronzes of Greek and Roman antiquity. One case is full of Saracenic relics: numerous small pots, of porous clay, adorned with colour and gold, and having a network of clay within the mouth of the pot to strain the fluid; wooden and bronze bowls with Arabic inscriptions; articles in glass; coins of gold, silver, and copper; and seals with Arabic legends of the times of the Norman kings. Between the cases are many remains of ancient sculpture, among which observe a pretty head of Diana in marble, the bust of which is in the possession of the Prince of Scordia; and a fine hermes of the Indian Bacchus, of Greek art. In the centre of the room are cases containing coins, a few Punic, many Roman, but most of Greek die, classified

according to the cities of Sicily which struck them. Here are also a Roman sepulchral urn of marble; some fragments of Saracenic antiquity—slabs of marble with Arabic inscriptions; three lids, or rather ridges, of stone sarcophagi, with Cuphic characters on both sides. A round table of bronze, about a yard in diameter, encircled with bands of Arabic inscriptions, resting on a stand similarly decorated, and both originally inlaid with silver, demands particular notice.

Conservatorio di Santo Spirito (L), or the Foundling Hospital, in the Toledo, just within the Porta Felice. This building, founded in 1608 by the Marquis of Villena, viceroy of Sicily, was originally the old hospital of S. Bartolommeo; but in 1826 that hospital was incorporated with the Spedale Grande in the Rione of the Albergaria, and that for foundlings, which, since its first institution in 1756, had been in the said Spedale, was transferred to this building, under the name of the "Conservatory of the Holy Ghost." It has a broad façade of plain architecture. On the ground-floor is a shop where objects manufactured by the inmates are exposed for sale. Beneath the cornice is a long chiaroscuro fresco by *Vincenzo Riolo* of Palermo, representing Pity conducting to the feet of Religion the unfortunate children of guilt and misery. The chief entrance leads into a spacious quadrangular court, surrounded by an arcade resting on 28 columns of grey stone, and having a fountain of grey marble in the midst. The wet-nurses ordinarily number 24, but more are engaged when necessary; and when the children are too numerous to be retained in the building, the surplus are put out to nurse.

Though the internal arrangements appear excellent, and everything is conducted with strict regard to the comfort, cleanliness, and health of the infants, the mortality, as usual, is fearfully great. In one year, at whose commencement 75 were already in the nursery, and in the course of which 777 more were received, the number of deaths amounted to 548, or more than 64 per cent. Besides the ordinary rudiments of education, the children are taught the useful arts. The boys are not retained in this establishment beyond the age of 7 years, when they are transferred to the *Ospizio di Beneficenza*, where they learn various handicrafts, such as tailoring, shoemaking, carpentering, &c. All are drilled in the military exercise, and those who evince talent are also instructed in music. They form a company of miniature soldiers, 100 or more strong, dressed and equipped in all respects like their big brothers of the line, and take a prominent part in most religious processions, marching to the music of their own Lilliputian band. The girls are taught music, needlework, embroidery, weaving, straw-plaiting, and bonnet-making. They remain in the institution until their marriage, an event certain to arrive in due time, as each receives a dowry of 103½ ducats, or 34½ ounces. The revenue of the establishment amounts to more than 13,000 ounces per annum.

Palazzo delle Reali Finanze (L), in the Toledo, a large fresh-looking pile, in which the massive Siculo-Doric of the portico consorts strangely with the 3 tiers of windows above it, and with the modern trophies in relief on the pilasters at the angles. This building forms part of the old Vicaria, which was founded in 1578 as a custom-house, by the Viceroy Marcantonio Colonna, but in 1595 was applied to other purposes, the upper floor being used for the tribunals of justice, the lower part converted into prisons; and thus it remained till 1840, when the prisoners were removed to the new Vicaria at the Piano de' Quattro Venti, near the port, and the building assumed its present shape under the architectural skill of *Emmanuele Palazzotto*. The interior is entirely of recent construction. It is appropriated to the Bank of the Two Sicilies, and various public offices connected with finance. The paved court in the centre, surrounded by an arcade, is intended for the Bourse,

yet the merchants of Palermo do not congregate here, but a little higher up the Toledo, where with brokers and ship-captains they resort at stated hours.

The *Libreria del Comune* (A), attached to the Casa Professa, was established in 1760, and adorned in 1822 with a handsome Doric portico, by the Prince of Torrebruna and Domenico Scinà. The library is in several rooms on the upper floor, and consists of 75,000 volumes, besides 2000 valuable MSS., chiefly on Sicilian matters, arranged in neat cases of walnut-wood. It is open to the public daily, festas excepted, from 15 to 21 o'clock. No introduction is required.

Edificio del Lotto (K), in the court, to the N. of the Palazzo de' Tribunali, is a small modern pavilion of Doric architecture, adorned with statues and frescoes, and inscribed with this motto from Horace :—

"Valet ima summis mutare Fortuna."

The citizens, who assemble here in crowds every Saturday afternoon to see the tickets drawn, need no such aphorism to encourage them to the venture. The lottery is one of the most flourishing institutions of Sicily. In Palermo hardly a street is without its lottery-office, and in the principal thoroughfares they meet the eye at every turn, where the numbers of the tickets deemed lucky are hung out to attract the passers-by, just as a shopkeeper in other lands exposes his most "taking" goods. Besides these offices, there are itinerant vendors of tickets, who have a small commission on what they dispose of, and who do a brisk business at fairs, religious festivals, and carnival-time, when there is a large concourse of the peasantry from the neighbouring villages.

The *Monte di Pietà* (C), in the piazza of that name, instituted in 1541, and erected 50 years later, is a large pile of no architectural pretensions, with a projecting portico supported by Roman-Doric columns. This institution, the great pawnbroker of Palermo, is possessed of a capital of 100,000 ounces, and lends money at the rate of 6 per cent. If at the end of two years the pledge is not redeemed, or the arrears of interest not paid up, the pledge is sold. Of the 230,000 pledges deposited yearly, about 218,000 are redeemed, on 6000 interest is paid, and the remaining 6000 are disposed of by auction. "The institution of the Monte di Pietà has been censured as encouraging adventurers to run desperate risks by holding out ready means of borrowing money, and thus giving a stimulus to gambling propensities; and it is plausibly contended that, were there no such establishment, needy persons, being deterred by a sense of shame from running to private pawnbrokers, would keep away from the gaming-house and the lottery-office. This objection, how applicable soever to an industrious population highly sensitive to disgrace, does not hold with reference to a sluggish society, where 'shame has lost its blush;' and therefore, in default of a public establishment, the borrower would fly to the pawnbroker, pay from 15 to 20 per cent. for a loan, instead of 5 or 6 as at present, and plunge into embarrassment and ruin."—*John Goodwin.*

Palazzo Reale (A), correctly described by Mr. Knight as "a huge misshapen mass of buildings and towers, of various styles and epochs," stands on the highest part of the city, which it dominates, just, says old Falcando, "as the head looks down on the rest of the body." It was founded towards the middle of the 9th century by the Saracenic conquerors of Sicily, on the ruins of the residence of the ancient Roman governors. The Norman princes, who made it their residence, effected great alterations and improvements, so that it became almost a "new palace," and by this name it was long afterwards known. The Spanish Arab, Mohammed Ebn Djobaïr, who visited it in the 12th century, under William the Good, describes it as containing so many lofty

and magnificent mansions, so many gardens and terraced courts, and so many abodes for the servants of the Crown, that his eyes were dazzled, and his mind overwhelmed with amazement. He pictures the royal dining-hall as standing within an enormous court surrounded by porticoes, and enclosed by a garden, and as being of vast size, with turrets of astonishing altitude. The Christian chronicler, Ugo Falcando, who wrote at a still earlier date, describes the palace as being surrounded by a massive wall of masonry. "All the interior," says he, "sparkles gorgeously with gold and precious stones: 2 towers rise one at each extremity, that called *Pisana*, devoted to the custody of the royal treasures, and the *Greca*, where the prisoners are confined, overhanging that part of the city called Khemonia. The intermediate space is occupied by that portion of the Palace called *Joharia*, resplendent with an abundance and variety of decoration, whither the king is wont to repair when he wishes to indulge in ease and quiet. In the rest of the palace are everywhere distributed the mansions erected for the matrons, the maidens, and the eunuchs, who wait upon the king and queen. There are also sundry other little palaces, glowing with a profusion of ornament, where the king either treats secretly on matters of state with his ministers, or addresses the nobles on the greater and public affairs of the kingdom."

The Palace continued to be the residence of the Sicilian sovereigns, but was abandoned by the viceroys because it did not afford sufficient protection against popular tumults. Subsequently it was made the seat of the Inquisition, but in 1553 the viceroy D. Juan de Vega made it again the vicegal residence, transferring the Holy Office to the Castellamare, and pulled down a brick tower, called Torre Rossa, which had been built by Count Roger, and which impeded the view of the city. Since that period the Palace has been the abode of royalty or its representative. But it has undergone many alterations under successive viceroys, especially during the 17th century, when it assumed the form of a palace of Doric architecture of 3 stories, instead of that of a fortress which it had previously had. The central part, which contains the royal apartments and the gallery, was built in 1600 by the Duke of Macheda, as shown by his arms on 2 shields held by an eagle over the grand portal.

No part of the existing building is older than Norman times. A considerable portion of the Norman palace is extant, though much disguised by modern restorations. It was built on the plan of the Norman keeps of the North. The principal apartments were on the upper story, while the attendants' rooms and the prisons occupied the ground-floor. Of several towers raised by the Norman kings, one only, that of Santa Ninfa, remains, so called because that saint was born in the palace. It is ornamented externally with tall, pointed panels, in 3 stories; some of the panels containing small pointed windows or circular lights. This with the Cappella Palatina is nearly all that remains of Norman construction; though there is another portion facing the W. in that part of the palace which contains the Camera degli Uscieri, that may be of the same period.

Entering the Palace from the Piazza Reale, you first find yourself in a courtyard, from which a grand staircase of red marble, constructed by Charles III. in 1738, leads to the upper stories. On the ground-floor are 3 large halls, where the ancient Sicilian parliament used to hold its sittings, each of the 3 "arms"—nobles, clergy, and burgesses—deliberating in a separate chamber. They were subsequently used as a receptacle for the public archives, then in 1799 as royal mews, and are still used as stables. Ask for *La Scuderia*. In 1637 *Pietro Novelli*, with *Gerardo Asturino*, *Vincenzo la Barbera*, and *Giuseppe Costantino*, was ordered to decorate these halls with appropriate frescoes. Of these works, which were all from the designs of *Novelli*, though executed in most part by his associates, few traces remain. The winged Victory in a car drawn by a

white horse, on the ceiling of the second chamber, is attributed to *Novelli's* own hand, as well as the portrait of Pedro de Moncada, who expelled the Moors from Catalonia, riding down his foes in triumph. In the 3rd hall the fresco over the arch representing the Sicilian parliament at its session of 1636, which is greatly injured, and the figure of Fame sounding a trumpet in a car drawn by a winged steed on the ceiling of the same hall, also appear to be by *Novelli's* pencil. Spanish inscriptions are attached to some of these frescoes, and the arms of Spain are preserved on the walls of the outer chamber.

On the first floor of the Palace is the

Cappella Palatina.

Passing beneath the mosaicked portico of stilted and pointed arches, you enter the chapel by its S. door, and find yourself in a building which, from the singularity of its architecture, the solemn gloom, the gorgeous colouring, and the poetic effect which reigns throughout, is wonderfully fascinating. "This chapel is in the most complete preservation; a perfect gem of its kind, and a most singular and interesting specimen of that mixture of style which is only to be found, and could only be found, in Sicily. Perhaps there is no remnant of antiquity which, considered with reference to the history or the state of the arts, is more curious and interesting than the Cappella Reale. In Sicily, and only in Sicily, the Greeks, the Saracens, and the Normans were united, and by their fortuitous conjunction the Northern, the Classic, and the Oriental styles were blended together—the Romanesque, the Greek, and the Saracenic. Nothing of the sort is to be seen anywhere else."—*Gally Knight.*

This beautiful chapel is in the long or basilica form, as King Roger, its founder, followed the Latin rite, yet the choir, or upper end of the church, is a Greek square, surmounted by a cupola, as in the Martorana. Though of very small dimensions, not exceeding 86½ ft. (or 101 ft. if the apse be included) in length, by 40 ft. 4 in. in breadth, it has all the features of a large church—a nave, side-aisles, and 3 apses. The arches are all stilted and pointed, and quite Saracenic in character. There are 5 on each side up to the choir, supported by columns about 15 ft. high, alternately of Egyptian granite and of cipollino or white marble, the latter fluted, the former plain; and they have evidently been taken from earlier buildings, either of Classic or Saracenic times. The capitals are Corinthian, more or less corrupt; one only is Composite; some appear from a Roman, most from a Byzantine chisel. Two have cherubs' or rams' heads as volutes. All are gilt. The walls of the chapel to the height of 10 ft. are lined with white marble slabs, containing large disks or panels of porphyry inlaid, separated by narrow vertical strips of mosaics, and surmounted by a broad horizontal band of the same containing a series of antefixal ornaments like fleurs-de-lis. To this height the mosaics are of *opus Græcanicum* and Saracenic; but above, all is *opus musivum* and Byzantine, up to the very roof, which over the nave is of wood, flat, richly fretted, and coloured in the true Saracenic style, very like that of the Hall of Justice in the Alhambra. It has pendentives or stalactites alternating with star-shaped coffers, recessed, and surrounded with Cuphic inscriptions in small white characters, which are also seen in the honeycomb-work at the sides. The aisles are roofed with rafters at short distances supporting small intervening vaults, all painted and gilt. The pavement is of *opus Alexandrinum*, in beautiful and ever-varied patterns, with disks of porphyry. The choir is elevated 5 steps above the nave, and is separated from it by a pierced screen of marble, in front only 3 ft., at the sides nearly 7 ft. high, inlaid with beautiful mosaics in square panels. The windows are short, broad lancets, small in size and few in number, admitting only that moderate portion of light which

in southern regions, where the sun is so intensely bright, is found to impart the sombreness most suitable to religious edifices.

Mosaics.—Nearly the whole of the walls and dome is covered with mosaic pictures on a gold ground, at once quaint and gorgeous, "the effect of which," says Mr. Knight, "when the sun streams on any particular part, is more rich, without being gaudy, than can easily be imagined." It is seldom, however, that the sun's rays find their way in through the small windows, and the church is never more brilliantly illuminated than at mid-day in winter, when the light streaming through the southern door is reflected from the pavement in softened glory over every part of the interior. "To see this building when the priests in their rich dresses are engaged in chanting the service, and the sunlight streams through the narrow windows of the dome upon the clouds of incense which ascend curling almost to its summit, and touches some portion of the gilt and storied walls, producing effects which a Rembrandt alone could imitate, is what would of itself reconcile an amateur of art to a long and weary pilgrimage."—*Bartlett.*

The style of these pictorial mosaics is very primitive, as might be expected from their early date. They have all the dry, rigid manner of Byzantine art, without chiaroscuro or perspective, and with much imperfection of drawing; yet there is often great expression and good motive, with considerable dignity in the figures and simplicity in the drapery. White, blue, brown, and purple are the prevailing colours. The subjects are drawn from the Holy Scriptures.

The history commences on the S. wall of the nave next the choir, where the Dove is seen brooding over the waters. The Almighty creating the firmament, separating the land from the water, and placing the sun and moon in the firmament, with the Creation of Birds, of Fish, of Quadrupeds, of Man, succeed. The Deity on his throne resting on the 7th day; placing Adam in Paradise; and taking Eve from his side, finish the series on this wall. On the opposite wall you see the Temptation, the Discovery by our first parents of their nakedness, their Expulsion from Eden, the Cultivation of the ground, the Sacrifices of Cain and Abel, the Death of the latter, the Cursing of his murderer, Lamech telling his wife he had killed a man (evidently a modern restoration), the Translation of Enoch, Noah and his sons, and the Building of the Ark.

The history is continued in the lower band which fills the spandrils of the arches. Here, under the Creation, you have the Dove returning to the ark, the Bow in the clouds, the Drunkenness of Noah, the Tower of Babel and confusion of tongues, Abraham entertaining the angels, the men of Sodom at Lot's door. On the N. wall are the Destruction of Sodom and Gomorrah, the Sacrifice of Isaac, Rebecca at the well, Isaac blessing Jacob, Jacob's dream, Jacob setting up the stone, and his Wrestle with the angel. The stilts between the arches bear full-length figures, in the nave of male, in the aisles of female saints; and on the soffits of the arches are heads of saints in medallions, amid arabesques and foliage—all in mosaic. The W. wall of the nave is filled with one large subject—Jesus on his throne, book in hand, between St. Peter and St. Paul, over each of whom hovers an angel. The lower band contains birds and lions amid scroll foliage. This is over the Royal Throne which fills this end of the nave.

In the side-aisles are scenes from the lives of St. Peter and St. Paul. In the S. aisle Saul is seen about to persecute the Christians; then follow his Conversion and blindness, his Baptism, his confounding the Jews in Damascus, his Escape from that city in a basket, and Peter delivered from prison. In the N. aisle the series is continued with Peter healing the sick at the Beautiful Gate, restoring the palsied Æneas, raising Tabitha from the dead, meeting Paul on his way to Rome, these two Apostles disputing with Simon Magus, who in the next is falling to the earth. The last three subjects illustrate traditions of the Roman

Church. The personal appearance of the two Apostles is well discriminated; Paul being depicted as tall and thin, with a lofty forehead and bare crown, while Peter is represented with bushy white hair and beard.

In the semi-dome of the central apse is a half-length colossal figure of Our Saviour in Greek costume, with an open book in one hand, and the other raised in the act of blessing. In a lower band sits the Virgin between St. Peter and Mary Magdalen on one hand, and St. James and St. John the Baptist on the other. The figure of the Virgin is of modern times, and occupies the place where was originally a window, and that of St. Peter does not seem earlier than the 15th century. On the soffit are figures of the archangels Michael and Gabriel. Round the archivolt runs a Latin inscription in leonine verse. In the pavement of the apse, on each side of the altar, is a serpent in mosaic in a threatening attitude.

The cupola, which rises to the height of 55½ ft. from the pavement, and is lighted by 8 small windows, is hemispherical, and rests on an octagonal base, formed by filling the angles of the square below it with concentric arches in corbelling, as at S. Giovanni degli Eremiti. In the centre is depicted a large half-length figure of Our Saviour, book in hand, and an inscription in Greek around Him: "The heaven is my throne, and the earth my footstool, saith the Lord, the ruler over all." In the spaces between the lights are the 4 archangels and 4 other angels; in the spandrils 8 prophets; and in the pendentives at the angles the Evangelists, round each of whom is a Latin and Greek inscription. In the intervening arches are David, Solomon, and 2 prophets. Below all a long Greek inscription, which for halfway is hardly legible, runs round the dome, and beneath it one in Latin, which commences over the apse. In the spandrils of the arch over the apse is the Annunciation; and over the opposite arch the Presentation in the Temple, which is depicted with a Byzantine dome and towers.

The rt. or southern apse contains a figure of St. Paul, and below him St. Anne with her daughter the Virgin, between St. Philip and St. Sebastian. Over the apse is represented the Nativity. On the S. wall of this aisle are 3 bands of mosaics; in the upper, Joseph's Vision and the Flight into Egypt; in the middle, the Baptism of Christ, the Transfiguration, and the Raising of Lazarus; and in the lower, Christ entering Jerusalem on an ass. All these mosaics have Greek legends, and appear to be in their original state.

The vault of the northern apse contains a half-length of St. Andrew, instead of St. Peter, who usually occupies this place of honour, and who, as the Royal Chapel is dedicated to him, particularly claims it in this instance. It is probable, however, that it was not originally thus, and that, on the destruction of the neighbouring church of St. Andrew about the year 1500, when we know that its revenues were transferred to this particular altar, the figure of that saint was substituted for that of St. Peter, to whom was made over the altar in the opposite apse, which now bears his name, and a marble statue of him by *Giambattista Ragusa* of Palermo. Below St. Andrew appears Joseph leading the youthful Saviour, while St. Barnabas and the protomartyr Stephen stand one on each hand. Over the apse is depicted the Adoration of the Magi, and on the walls of this aisle are figures of the fathers of the Church. It will be observed, with reference to the numerous saints depicted on the walls of this chapel, that all have their places in the hierarchy of heaven distinctly defined, either by their dresses, or by the insignia they bear. Thus the deacons carry a pot of incense, the confessors a book, the martyrs a crown, and to each is attached his or her name, those in the choir being in Greek, those in the nave and aisles in Latin.

The chapel or pew of the Viceroy, high in this aisle, and of subsequent formation to the church, contains some small frescoes illustrative of the lives of St. Francis and St. Anthony of

Padua; which are either by *Pietro Novelli* in his early youth, or painted by his pupils from his designs.

Pulpit.—In the rt. aisle, close to the choir, is a curious *ambone*, or pulpit, of white marble covered with mosaics on all sides, save where a slab of porphyry takes their place beneath the reading-desk. It is about 12 ft. square, and is supported by 4 columns and 2 square pillars, all with Corinthian-like capitals, gilt. The pillars are of white marble, carved with a Greek guilloche. The 2 outer columns are of cipollino with the Norman chevron in relief; the others are of beautiful red Seravezza marble. The reading-desk is supported by a spread eagle. By the side of this pulpit is an ancient *candelabrum* of white marble of elaborate workmanship, about 14 ft. high, or exactly the height of the columns in the nave. It is of Byzantine art, and is said to have been imported by King Roger before the erection of this chapel, with which it is at least contemporaneous. It rests on a square base of 4 lions devouring their prey. The slender and elegant shaft is composed of belts of figures alternating with acanthus-leaves of pure Greek character. In the lowest belt are figures of huntsmen, lions, and dogs, intermingled with vine-foliage, among which are birds. On this rest 4 large eagles with open wings. In an upper belt within a disk supported by 4 angels is the figure of Our Saviour on his throne, in the usual attitude of blessing. At his feet, in chasuble and mitre, a bishop bows reverently to receive the benediction—a figure that has been mistaken for King Roger. This scene is completed by an angel leading a soul into the presence of his Redeemer. In a higher belt are 4 birds of prey, one of which treads down a snake in pursuit of a dog, and all are seizing with their beaks the tails of 4 other nondescript birds which stretch up to support the original basin of the candelabrum. To this height all is one piece of pure white marble; but there have been added, apparently in the 15th century, 4 half-nude male figures, supporting a gilt tazza, which now crowns the whole.

At the W. end of the church stands the *Royal Throne*, so spacious as almost to fill the nave. It is of white marble raised on 5 steps, with a pediment at the back, and shoulders at the sides, all profusely adorned with the most beautiful mosaics, which also cover the pavement. The decorations of this throne present, indeed, the most exquisite specimens of *opus Græcanicum* in the whole chapel. This position for the throne is unique; its usual place is within the choir in front of the apse, as at Monreale Cathedral, but here there was not space for it within the narrow limits of the presbytery. It has certainly occupied its present site since the days of the Aragonese kings of Sicily, as is shown by their arms in the mosaic. In the nave are two ancient basins for holy water—small round bowls of white marble, adorned with mosaic work in chevrons, and supported by fluted shafts of porphyry, which rest on bases upheld by 4 lions of marble.

This beautiful chapel was erected by Roger, first king of Sicily. The date of its foundation is not certain, but an authentic document still extant assures us that in the year 1132 it was invested with the privileges of a parish church by the Archbishop and Chapter of Palermo. Another diploma mentions its consecration on 28 April, 1140, at which the clergy of both the Greek and Latin Churches were present. It was dedicated to St. Peter, yet, as already stated, the figure of that saint does not now occupy a prominent place among the mosaics. These decorations have been ascribed by an old chronicler, Romualdo of Salerno, to William I., Roger's son and successor on the throne of Sicily; but in the Greek inscription round the dome, now in great part illegible, Roger speaks for himself as the founder of the church, and mentions the date of 1143, which from the position of the inscription most probably refers to the mosaics above it, and perhaps to the rest at the eastern end of the church. We cannot suppose that Roger did nothing towards the decorations, or his declaration that, in gratitude for his

victories and the throne he had obtained, he would raise a worthy temple to the Lord, has no meaning; as apart from its adornments this building could not be so considered. It is therefore probable that, though Roger commenced the decorations, he did not live to complete them, and that his successor extended them over the nave and aisles—a view which is borne out by the difference of style observable, the latter mosaics being much inferior to those at the E. end, which resemble and rival those in the Cathedral of Cefalù, known to have been executed in the lifetime of King Roger.

The Arabic inscriptions on the ceiling of the nave, owing to the gloom of the church and the height above the eye, were not known to exist till the year 1798, when the Abbate Morso transcribed and translated them. They appear to have been consecutive throughout the 20 coffers of the ceiling; and if the characters in the first and last coffers had not been obliterated by ill-judged restorations, they would probably have indicated the king who decreed the work and the year in which it was executed. Morso found one of them to be almost a repetition of the inscription on the *dalmatica* or robe wrought for King Roger by the Saracens of Sicily in 1133, and long shown in Nuremberg as the robe of Charlemagne, enumerating the excellent qualities of the monarch in the language of Oriental hyperbole. This robe of honour was carried to Germany by the Emperor Henry VI. along with 150 loads of treasure from the palace of Palermo, and was subsequently used as their coronation robe by the emperors of Germany, being known by the name of the Nuremberg *dalmatica*, as the imperial regalia were formerly kept in that town.

There are various other inscriptions in the chapel, chiefly recording the dates of its restorations. On the cornice on the N. side of the nave you read the date of 1130, in Latin. Over the door at the W. end of the N. aisle is a mosaic inscription in rhyming hexameters, recording that in the year 1340 Elizabeth, wife of Peter II. of Aragon, "repaired, altered, and renewed" the mosaics. On the wall of the same aisle is the date of 1460, in the reign of King John of Aragon. An inscription on the same wall states that the temple was repaired in 1462, and another in the S. aisle that the mosaic was restored in 1463. In the nave is an inscription of 1478, in the S. aisle one of 1482; and in the N. aisle you perceive the date of 1499, when Ferdinand could boast of adding Granada to his dominions. Other inscriptions mention repairs effected under the Bourbons during the reigns of Philip V., Charles III., and Ferdinand I.

Crypt.—A flight of steps beneath the pulpit leads down to the crypt, a chapel on the ground-floor of the palace, which corresponds in plan with a section of the chapel above it, having 3 similar apses, and pointed arches supported on heavy piers. It must also be of Norman date, and contemporary with the royal chapel, though tradition makes it of much higher antiquity, and asserts that St. Peter preached here to the early converts on his way from Africa to Rome. The altarpiece is a pretty oil-painting of the Madonna delle Grazie, by an unknown hand. In an opposite chapel is a large crucifix of wood, which was formerly in the Inquisition, and now attracts crowds of the devout every Friday in March. In this crypt the canons of the chapel were formerly interred, and here also are deposited the remains of two viceroys, Prince Emanuel Filibert of Savoy, who died of the plague in 1624, and the Marquis of Castel Rodrigo, who died in 1677.

The S. door of the Cappella Palatina is of walnut-wood, decorated with arabesque carvings of modern date. In the central compartments are small reliefs representing the Calling of Peter and James, and Christ delivering the keys to Peter.

The *portico* has 6 arches of unequal span, stilted and pointed, resting on 7 granite columns of different sizes, with Corinthian or Norman capitals and Attic bases. An inscription here records that Juan Sanchez, who was

Cantor to the chapel under Ferdinand the Catholic, in 1506 covered the walls of the portico with mosaics in imitation of the interior. His work falling into decay, the present mosaics were put up in 1800, when Ferdinand I. was in Sicily, by *Santo Cardini*, who took 37 years to complete them. They represent the Death of Absalom, David mourning over his Son and pardoning Shimei; also the Genius of Palermo supporting a medallion with the portraits of Ferdinand I. and his queen; all exhibit much bad taste and worse drawing. At one end is King Roger handing to Simon, the Cantor of the chapel, the diploma of foundation in 1140. Inscriptions and reliefs commemorate the marriage of two daughters of Ferdinand I.—Maria Cristina to Carlo Felice of Savoy in 1807; and Maria Amalia to Louis Philippe in 1809; and the baptism of Ferdinand II., the late sovereign of the Two Sicilies, in 1810.

On the wall to the l. of the portico is inserted a stone with an inscription in three languages, Latin, Greek, and Arabic, which records that "the magnificent Lord and King Roger" set up a clock in the year 1142, a period when such pieces of mechanism were great rarities.

It is highly probable that there were originally porticoes on the W. and N. sides of the chapel; indeed traces of such exist on the W. in some small pointed arches in certain chambers over the ante-sacristy. The 2 doors which now open in this wall of the church are but miniatures of the original entrances, as may be seen from the ancient doorposts and lintels, adorned with acanthus-leaves, still visible from the outside. It is probable also that the portico was flanked with at least one *campanile*, for a bell-tower is mentioned by Ugo Falcando as existing in the palace in the reign of William I.

Adjoining the chapel to the W. is the sacristy, from which you enter the *Archivio*, whose door of iron curiously grated, and once gilt, but now painted, is worthy of notice. It is of very early date, and originally formed the grating to the window in the central apse, now blocked up. Here are carefully preserved sundry original documents relating to the chapel, some as early as the time of its founder. The earliest deeds are in Greek, or in both Greek and Arabic; but from the time of the Emperor Frederick II. they are in Latin. The most curious is the act of consecration, dated 1140, which is written in letters of gold on purple silk, exactly after the manner of the edicts of the Byzantine emperors, to imitate whom in all royal usages appears to have been the aim of the Norman kings of Sicily.

Ascending to the upper story, you enter the *Sala de' Vicerè*, which has its walls covered with full-length portraits of the viceroys of Sicily, from D. Hernan de Acuña, in 1488, downwards, painted in panels let into the walls. The earlier ones were copied from original portraits in 1680, by order of the Count of Santo Stefano, who commenced the gallery. Some were destroyed in 1848, others have been restored. From this room you enter the *Sala de' Venti*, a square hall, of Norman architecture, lighted by a lofty lantern resting on 4 columns, with pointed arches, and having its walls covered with shabby painted imitations of mosaics. This is within the ancient *Torre di Santa Ninfa*, as is also the adjoining chamber, called

Sala Normanna, a square hall, of smaller size than the last, whose walls and coved ceiling are incrusted with mosaics, which, though in many parts restored, are substantially the same as in the days of William I. The floor is tesselated, in imitation of the original pavement. To the height of 12 ft. the walls are lined with slabs of white marble, above which and in the corners are columns of dappled marble with corrupt Corinthian capitals. Above this, all is mosaic-work. First a zigzag in various colours, then men and animals on a gold ground in two bands. Peacocks on every wall make a brilliant display of colour, and together with swans, ducks, lions, and leopards, all in pairs, are depicted amid

groves of palms, bananas, and orange-trees laden with fruit. The upper band contains huntsmen shooting stags, and a pair of centaurs attacking each other with drawn bows. In the centre of the ceiling the crowned eagle of Suabia, seizing a rabbit, shows that repairs must have been effected under that dynasty. It is surrounded by lions and griffins in medallions, and the spaces are filled in with arabesques and scroll foliage. The animals in these mosaics are drawn with some truth and character, but to pronounce on the order and genus of most of the trees would puzzle a Lindley or a Hooker. The E. and W. walls have suffered less than the rest, and show mosaics of a primitive period; but those on the S. wall, as well as on the arches in the N. and on the ceiling itself, have been almost entirely restored. From this small apartment some idea may be formed of the splendour and magnificence of this palace in ancient times, of which the old chroniclers speak in glowing terms. The whole, like the Cappella Palatina, proves how the art existing in Sicily at the time of the Norman invasion triumphed over that introduced by the conquerors; and it also bears out the descriptions that have come down to us of the strangely Oriental habits and luxury which were indulged in by the descendants of the stern Count Roger.

From this hall you enter the *Sala del Parlamento*, a large saloon hung with crimson damask, furnished *à la* Louis XIV., and with ceiling frescoed by *Giuseppe Velasquez* of Palermo. This leads into a still larger saloon, called the Gallery, or *Sala dell' Udienza*, the royal reception-room, adorned with arabesques in relief and with frescoes. The ceiling originally bore scenes illustrative of the arrival of Peter of Aragon in Sicily and of his coronation, painted in 1680; but these have given place to wretched frescoes by *Patricola*, *Patanía*, and *Riolo*. Here, till 1848, were two bronze rams of Greek art, brought from Constantinople in the 11th century by George Maniaces, the Byzantine general, and set over the gates of the castle at Syracuse, where, turning on pivots, they served to indicate the direction of the wind, which entering their mouths is said to have made a noise like the bleating of the animal. Both were thrown from the windows of this palace by the mob in 1848; one was dashed to atoms; the other escaped with the loss of leg, ear, and tail, and has been clumsily restored. The animal is reclining in a most natural attitude, with his forefoot bent beneath him, and head raised in the act of bleating. They tell you it was made by Archimedes, to whom everything wonderful at Syracuse is ascribed, but it is of the low empire and of Byzantine art. These rams were considered of such value as to be accepted by Giovanni Ventimiglia, marquis of Geraci, in 1448, as a recompence for his services to Alphonso king of Aragon and Sicily, in having murdered 20 nobles of Syracuse, chiefs of a party in opposition to the king, whom he had treacherously decoyed to a banquet. On his death they were placed as monuments on his tomb; but his grandson having taken arms against the royal authority, his property was confiscated to the crown, and the rams were sent to Palermo, where they were first placed in the Palazzo de' Tribunali, then removed, with the viceregal residence, to the Castellamare, and subsequently to this palace. The suite of apartments used by royalty when visiting Palermo is on this floor, and is shown to strangers.

On the summit of the Norman tower is the *Observatory*, or *Specola Astronomica*, which is elevated 247 Eng. ft. above the sea, and commands a magnificent view of the town, the bay, and the Conca d' Oro. This observatory, erected in 1791, ranks among the first in Europe for the excellence of its astronomical instruments, among which a "circle" by Ramsden has much celebrity. It was with this instrument that the Padre Giuseppe Piazzi was enabled to add largely to the amount of astronomical science; and here, in 1801, he discovered the planet Ceres. The Observatory is now under the direction of Professor Ragona. The ceiling of a room in this part of the palace preserves a portion of Saracenic fretwork, like that

on the roof of the Cappella Palatina. "In a lumber-room of the palace is still to be seen a square wooden door with richly-moulded panels, which are filled with an elaborately-entwining Saracenic flower. This door is believed to have belonged to the Norman apartments." —*Knight.*

Palazzo Senatorio (K).—The Town-hall, in the Piazza Pretoria, was founded so early as 1300 by Frederick II. of Aragon, but not completed till 1470. It has subsequently been repaired and altered so as to have lost all traces of the antiquity it can boast. It is a quadrangular pile, having a façade and an entrance on each side, and a square court in the centre. The principal front looks on the Piazza Pretoria, and bears sundry inscriptions commemorative of the coronation of Vittor Amedeo Duke of Savoy, and his wife Anna Amelia, as King and Queen of Sicily, in 1713, and of that of Charles Bourbon, Infante of Spain, in 1735. Over all is a marble statue of Santa Rosalia, protectress of the city and senate of Palermo.

The door leading into the court shows much ornament and bad taste, for which it is indebted to Charles II., who widened it in 1691, and had much better have left it alone. The court has a colonnade on two sides, and a fountain on the third, over which stand two ancient statues of marble. Over the E. door is inscribed, "Pax huic domui!" and a sentinel mounts guard to enforce the benediction. In the vestibule are 24 ancient inscriptions, one in Greek, the rest in Latin, most of the time of Marcus Aurelius and Septimius Severus, but one as late as Diocletian, and another as early as Claudius. At the foot of the red marble staircase is an ancient cippus, with an apocryphal Latin inscription; and higher up, on a half-column of porphyry, is a marble statue of the Genius of Palermo, as a bearded king sitting in a marble conch, and holding a snake which bites his bosom. Round the conch is inscribed, "Panormus conchâ aureâ suos devorat, alienos nutrit." In the great hall on the upper floor is a velvet-covered chest in which the privileges of the city are preserved. Here meets the essence of Palermitan wisdom in the persons of the Prætor and Senate; here the Academy of Arts and Sciences holds its sittings; and here concerts are occasionally held for the assistance of public charities, in which the highest ladies in the land take a prominent part.

Spedale Grande (A), in the Piazza Reale. This grand old building was originally the palace of Matteo Sclafani, Count of Adernò, who erected it in 1330, as is recorded on a tablet over the S. door, in Leonine hexameters :—

"Annis millenis ter centum ter quoque denis
Hoc Matheus egit de Sclafani nomine fecit."

Fazello relates that Matteo, envious of the grand palace that Manfred Chiaramonte had erected in the Kalsa (now Palazzo de' Tribunali), boasted that within one year he would build a palace of such enormous size that it would hold Manfred's within its court, and he kept his word. This fact, remarks Fazello, from the incredible size of the building, would exceed all belief, were it not recorded on a tablet over the E. gate :—

"Felix Mattheus Sclafanis memoria dignus,
Fabricam hanc fecit nobilem, pius, atque benignus.
Ut ne mireris modico tam tempore factam,
Vix annus fluxerat, quam cernis ita peractam."

In 1440 the Senate purchased it of Viscount Gagliano, into whose hands it had fallen, for 150 ounces—a most paltry sum for the largest private palace in Palermo—and converted it into a hospital for the sick and poor of the city. Thus it remained until a few years since, when it was turned into barracks.

It is a massive, quadrangular pile, originally with a doorway in each front, but is now only to be entered from the Piazza Reale. This front has been modernised, but the other sides retain, in part, their ancient decorations, which, however, have been much mutilated of late, so that those who knew the palace only ten years ago would scarcely recognise it. It had three stories. In the lower are, or were, small trefoil windows, for few traces of them remain. The

second has round-headed arches interlacing in the Norman style, but flat, and banded black and white, each arch below the intersection having a double pointed light separated by a slender marble shaft, with a circular light above it filled with tracery. The third story has pointed windows with double lights, without a dominant arch. All this decoration is perfectly flat, without mouldings, and very unlike the contemporary architecture of the N. of Europe; this unrelieved ornamentation showing how strong was still the Saracenic influence at that period. The door in the S. front, however, has mouldings in relief, the acanthus-leaf on the label, and the trefoil arch in the hood, with the device of the Sclafani family, two ostriches facing each other, often repeated. The door within the N. vestibule, with a pointed arch of three orders resting on shafts with foliated capitals, shows in its projecting mouldings more of a northern character. It is one of the earliest specimens of the appearance in Sicily of the pointed style of the North; but this must be a century later than the palace, and must have been erected by Alfonso the Magnanimous when he constructed the adjoining chapel in 1433. It is now blocked up.

The spacious court within the building is surrounded with a Roman-Doric arcade on the ground-floor, and a corridor of pointed arches above. Beneath the lower arcade are two fresco-paintings of high interest. On the southern wall is a large fresco by *Antonio Crescenzio* and his brothers, Palermitan artists who flourished about the middle of the 15th century. It represents the Triumph of Death. The king of terrors, as a skeleton with bow in hand, is riding down a crowd of both sexes, who are vainly flying before him, while popes, bishops, and kings, transfixed with his arrows, lie prostrate in the foreground. Some destined to become his victims are pursuing their customary avocations, unconscious of his approach, while others, chiefly monks and nuns, are gazing at him with more astonishment than alarm. "The artists must be considered superior to many of their day in richness of fancy, taste in composition, variety of attitudes and countenances, and extreme carefulness."—*Gallo.* There was a companion fresco of the Universal Judgment by the same hands, of which not a trace now exists, as it was utterly destroyed to make way for a staircase, but of which Giacomo del Duca, a Palermitan sculptor and pupil of Buonarotti, used to say, "If Michaelangelo, my master, had ever visited Palermo, I should affirm with certainty that he had copied precisely from this picture the entire composition of his Last Judgment in the Sistine Chapel at Rome!"

On the opposite wall of the court is an immense fresco by *Pietro Novelli*, representing Paradise, painted in 1634, and the only known work of his on which he inscribed both his name and the date, whence it has been inferred that this alone he felt to be truly worthy of his pencil. In it he sought to surpass the two frescoes already described, a task easy enough as regarded drawing and colouring, but demanding all the efforts of his genius with respect to composition. The fresco has been greatly injured by damp and neglect, so that half of it has perished, or is only to be traced in parts by the outlines of the figures. The portion that remains is protected by an iron grating. The scene represents the reception of blessed souls into Paradise. "On the l., in the lower part of the picture, are angels embracing and tenderly raising up certain of these souls, represented as naked figures, who in their attitudes and countenances express their eagerness to enjoy the presence of the Deity. A little higher up is seen the celestial court gathered in beautiful groups. Towards the centre is Loyola, with other fathers of the Church; and to the rt. Moses, the Apostles, and the Evangelists, in various attitudes. Hardly a trace of these figures is now visible; but from an old sketch of them in my possession there must have been great beauty, character, and variety in the old men's heads. In the upper part is the Trinity in the midst of angels and cherubim. The

Word, standing up and holding his cross, is in the act of receiving a soul presented to him by the Virgin and Santa Rosalia. Santa Oliva, Santa Ninfa, Santa Cristina, and other saintly virgins of Palermo, have each a soul by her side, affectionately embracing it, and seeking to obtain for it access to the Divine presence. Nothing in painting can be imagined more splendid, more grand, and more varied as a representation of Paradise."—*Gallo.* Many of these figures had almost disappeared, though the Virgin and the angels around her retained their colour, and gave some idea of the beauty of the rest of the fresco, before the conversion of the hospital into barracks a few years since; but now, alas! so little care is taken of art-treasures in Sicily, this glorious fresco is almost invisible, being lost under a coating of soot from the barrack-kitchen, which has been established under the arcade, and at a short distance from the fresco. Crescenzio's fresco opposite has been greatly injured from the same cause. Fortunately some record of Novelli's has been preserved in a copy in oil made by Giuseppe Velasquez when it was in better condition, which is now to be seen in the gallery of the Royal University in this city.

Palazzo de' Tribunali (K), in the Piazza Marina, is a lofty square pile of Sicilo-Norman architecture, with a large court in the centre—a grand and massive structure worthy of a great feudal lord, and of the times when every man's house was, not of right, but of necessity, his castle. It is constructed of regular ashlar masonry, and has two lofty stories originally crowned with a Saracenic parapet, of which some traces remain; a battlemented tower rises into a third story at one angle. Morso, the local antiquary, pronounces it to have been a palace of the Moslem princes, which is recorded by Edrisi, the Nubian, to have stood in the suburb of Khalesa, near the entrance from the sea to the southern port. But the present building, which was anciently known by the name of *Osterio* or *Sterio*, was commenced, it may be on the foundations of that palace, by Manfred Chiaramonte, Count of Modica, in the year 1307, as we learn from an inscription, and probably finished in 1320, the date that Fazello assigns to its construction. It was not long enjoyed by that family, for when in 1392 Andrea Chiaramonte revolted against King Martin, and was beheaded in the piazza beneath its walls, the palace was forfeited to the Crown, and Martin made it his own residence, assigning certain halls to the legal tribunals which had previously been held in the Castellamare. Here, in 1412, the beautiful Bianca of Navarre, Martin's widow, was nearly surprised by Bernardo Cabrera, the ambitious Catalan noble, who aspired at once to her hand and the throne of Sicily. His suit being rejected by her with disdain, he resolved to possess himself by force both of her person and of the crown, and entering Palermo suddenly one winter's night, he hastened to attack the Osterio, making sure of his prey. But the fair Queen had been apprised of her danger just in time, and, escaping with her ladies to the shore, rushed into the sea, and stood shivering in her night-dress till she was taken on board a galley, which conveyed her to the Castle of Solanto. Bernardo rushed to her room, to find her gone, when exclaiming, "The partridge has flown, but I will enjoy her nest!" he threw himself into her yet warm bed, and gave way to a thousand extravagances prompted by baffled lust and ambition. This continued to be used as the royal palace by the viceroys of Sicily until the year 1517, when, during the disturbances that prevailed in Sicily on the death of Ferdinand the Catholic, it was attacked by the conspirators under Luca Squarcialupo, and the viceroy Pignatelli, Duke of Monteleone, was taken prisoner. On the suppression of these troubles, Pignatelli, not considering it sufficiently secure, removed the viceregal residence to the Castellamare, and established the Dogana in the palace, where it remains to this day. The courts of law being transferred in

1595 to the old Vicaria, and three years after to the Palazzo Reale, this building was in 1600 converted into the Inquisition. The most horrible prisons it contained were in the tower near the clock, where Philip III. consigned those guilty of sacrilege. On 27th March, 1782, the Holy Office was suppressed by the viceroy Caraccioli, who entered the hall in state, and ordered the prisoners to be set at liberty. The iron cages containing human skulls were taken down and split asunder. The archives were ordered to be burnt, and their ashes to be scattered to the wind, in order that every trace of this odious institution might be blotted out of memory. So strictly was this order enforced, that, out of an immense mass of papers and parchments, one single volume only of records escaped the flames. It 1799 the tribunals were re-established within the walls of this building.

The original entrance from the Piazza has been modernised. In the story above it are 4 large pointed windows without mouldings, but with flat sinkings adorned with mosaic-work of black and red stone in Saracenesque patterns. Each front appears to have had similar windows. They are divided into two or three lights by marble columns, and the arches of these lights are also mosaicked. A string-course of similar work runs round the building, connecting the abaci; and beneath the windows is a moulding with the Norman dog-tooth. In the tower the lights are divided by twisted shafts. The court in the interior is surrounded by a double arcade, the lower of two, the upper of three pointed arches on each side, resting on marble columns with rudely foliated capitals. On the ground floor is the Dogana of Palermo. The entrance to the upper floor is by a staircase from the yard to the N. Here the Grand Criminal and Civil Courts, and the Supreme Court of Justice, hold their sittings. The ceiling of the ante-chamber to the Grand Criminal Court is of wood, quaintly painted, and bears date 1380. In the attic are the archives of the several courts.

The Museum.

Regia Università degli Studj (A), in the Strada Nuova, a large grey pile of small architectural pretensions, erected by Ferdinand I. in 1806. It has 44 professorships, and possesses the power of conferring degrees in theology, philosophy, jurisprudence, medicine, and the fine arts. Besides a library of nearly 30,000 volumes, it contains a museum of antiquities, a gallery of pictures, a collection of natural history, and a fine anatomical theatre, where are preserved representations in wax of all parts of the human frame, prepared by Ferreri of Florence, although the art owes its origin to Zumbo, a Sicilian. The portico at the entrance leads into a court, surrounded by an arcade. Here are the schools and the chemical laboratory, and here is also the

Collection of Ancient Sculpture.—This is open daily, save on Sundays and festas, from 8 A.M. to 2 P.M. The *custode* is to be found in the picture-gallery.

First Room.—This small chamber used to contain a number of architectural and sculptural fragments from the sites of ancient Greek cities in Sicily, but few of these interesting relics now remain, having been removed to make way for small statues and reliefs, chiefly of Roman art, from the collection of Baron Astuti of Noto, recently purchased by the Government. There is no catalogue to assist the visitor; but the objects are brought within so small a compass, that it will not be difficult for him to find them as we point them out—beginning with the l. wall. A large stone sarcophagus, bearing a Greek inscription of the low empire; from the Museo Astuti. Above it is a relief representing a sacrifice; from Tyndaris; with several small reliefs, or fragments of such, from different sites, some with inscriptions, among which one with a Greek inscription of several lines is from Athens. A sitting figure of Isis, of coarse yellow tufa, and in a very archaic style of art—from Sólunto. The attitude is stiff in the extreme, as is also the drapery which covers the figure

from neck to ankles, and is arranged in small regular folds. The chair in which she sits has arms carved in the shape of winged sphinxes, which have lost their heads; they have the unique feature of being draped to their paws. At the back of the figure is a cavity large enough to receive the upper part of a man, and probably to enable him to utter the oracles of the goddess, a conjecture which is confirmed by a trumpet-shaped hole in the back of the statue, which must have rendered the voice more sonorous. A small marble figure of Hercules, or an athlete, in the attitude of running, and resting his right hand on his club—from Pompeii. Tablet with a Greek inscription of 6 lines, from the now destroyed church of San Pietro la Bagnara, in which the completion of the church in 1081, "in the days of the most glorious Duke Robert, and of his wife Sicelgaita," is recorded. Below this is a small figure of Marsyas in veined marble; with others of Apollo and Diana, and busts in white marble; from the Museo Astuti. At this end of the room are an *anta* and column from the small temple, or *heroum*, of Selinus, partly a restoration. The triglyphs, guttæ, and mouldings, are coloured, and are instructive as elucidating the principles of Greek polychromy. Beneath it is a bust of Tiberius, from the Collegio Massimo; and in front small figures of Mercury and a faun; from the Museo Astuti. Against the rt. wall is a sarcophagus of marble, bearing a relief of a muffled figure reclining under a canopy, while a Charon, or bearded genius with wings, rests on a column at each end of the couch. On one side Charon is seen pushing his boat from the shore; on the other, Hercules is leading Cerberus; found in the convent of S. Francesco. On the slab above this are several small figures, from the Museo Astuti. Against this wall are two fragments of a cornice, each with a projecting lion's head, recently found at Himera. Statue of a boy seized by a sea-monster; Museo Astuti. On a table of grey marble, from Pompeii, are several figures of Roman art, from the same museum; among which is one of Cybele, sitting, with two lions at her feet, one on each side. A relief representing a combat; a female figure with a cornucopia; an altar of marble; Mithras slaying the bull; all from the Museo Astuti. A plain sarcophagus of coarse stone, from Girgenti. Roman inscriptions of the times of Marcus Aurelius, Lucius Verus, and Nerva, from Tyndaris.

Second Room.—The inner room contains many choice remains of ancient sculpture and architecture, chief among which are ten metopes from Selinus, which would alone suffice to form the glory of any museum, and which demand a detailed notice. We will first, however, specify the other and more prominent remains of ancient art. Commencing from the rt. is a Ceres, in marble, a fine statue draped, simple and grand. The head, rt. arm, and fingers of the l. hand, are restorations. —A colossal statue of the Emperor Nerva, sitting. The head, l. arm, and feet alone are ancient; the torso is in the Museo Biscari, at Catania, and it is here copied, and the other missing parts supplied.—Marcus Aurelius.—A colossal marble statue of Jupiter, of which the torso alone is ancient, the head and limbs having been restored by *Valerio Villareale* of Palermo. Grand in design, though of coarse execution, this is a noble statue.—A Roman Empress, draped, a colossal marble statue, with the neck, hands, and feet restored. These five statues were all found in the ruins of Tyndaris. —A colossal Jupiter in stone, sitting; from Sólunto. His left hand rests on the sceptre; his right is raised as if grasping the thunder. Both arms, the rt. foot, and part of the drapery have been restored. The head wants dignity, but the drapery is broad and grand. The throne and footstool are ornamented with reliefs. On each side of this statue is a small elegant candelabrum of stone, adorned with acanthus foliage, and with bands of pretty figures about 8 in. high. On one a Victory is crowning a hero, on the other are 3 draped females, who have been taken for the Graces; from Sólunto.—Three cases of heads and limbs in stone

and marble, with other relics from Selinus. In the central one are also architectural fragments, retaining traces of colour. In the first, observe the female heads, quite Egyptian in character, and partly painted.—Fragments of Doric columns, retaining the fine stucco with which in Greek temples the coarser material was covered to give it the appearance of marble.—Fragment of a frieze, 5½ ft. high, from Selinus; the triglyph is stuccoed, and the fillet above it painted red.—Æsculapius, less than life, of white marble. The head, rt. arm, l. hand, both feet, and snake, are restorations; from the temple of Hercules at Girgenti.—Hercules, a small figure in marble, holding three balls in his hand; another male statue, and an Æsculapius, of the same size; from the Museo Astuti.—Torso of life size, and a Roman Consul, draped; from Tyndaris.—Female head with staring eyes and long curls, in very archaic style; a fragment of one of the metopes from Selinus.—On pedestals in the centre of the room are five small figures.—Faun in marble, pouring out wine. He has a woman's face with beast's ears, but no tail; from Pompeii.—Hymen with a torch; a female draped, holding a pedum, and resting on a column; Minerva, of archaic art; both arms, the shield, and lower limbs with the drapery below the knees, restored; another female figure of similar quaint and early art; her neck, both arms, and legs below the knee, restored. These four figures are from the Museo Astuti.—The figure of a Consul, and bust of a youth, both in marble; from Tyndaris.—Portion of a Corinthian capital, from Segeste.—Two fragments of Roman mosaics, found beneath the house of the Barone Maggio, in the Via Macqueda, Palermo.

Metopes.—The celebrated Metopes from the grand Doric temples of Selinus, which are now preserved in this museum, are ten in number. The most ancient of them are familiar to English eyes, from casts in the British Museum; but the later and more beautiful are scarcely known out of Sicily. As they formed part of the decorations of three distinct temples, so they are clearly referable to three different epochs in the history of Hellenic art—the first three to that very early period when plastic art in Greece was making its first struggle to free itself from the Egyptian conventionality which had governed it for centuries. This period is supposed by most archæologists to be scarcely less remote than that of the foundation of Selinus, which was about 628 B.C. according to Thucydides, or 650 B.C. according to Diodorus. The next two belong to a considerably later period, when art in Greece had thrown aside to a great extent its conventional fetters in its efforts at originality and the imitation of nature—a period which may be assigned to the latter half of the 6th century before Christ. The last five betray a nearer approach to the full development and perfection of Greek art, and could not be long prior to the days of the immortal Phidias, dating probably from the former half of the 5th cent. before Christ. It is worthy of observation, that, though these metopes display the commencement and two stages of the progress of sculptural art, the three temples which they respectively adorned show no such wide variety of style, and indicate no very distinct periods of construction. On the contrary, the first two display such minor differences only of detail as might be expected in buildings of the same period; so that without the assistance of the metopes it would not be easy to pronounce with certainty that they were not contemporary. The advance in the architecture of the third is more commensurate with that in the sculpture.

These metopes are of a fine compact sandstone, resembling tufo, which, save in one instance, has preserved its surface tolerably free from corrosion. It is probably from Ménfrici, 8 m. from Selinus, where quarries of the same stone are worked at the present day. The slabs are rather more than 4 ft. high, and somewhat less in width, and the figures stand out in high relief from a background, which in the earlier metopes retains traces of red paint. The three oldest are due to the researches

of two English architects, Messrs. Harris and Angell, who discovered them in 1823. They are from one of the temples on the Acropolis of Selinus, and are the earliest specimens of Greek sculpture extant, if we except the celebrated lions over the gate at Mycenæ. These three stand just within the entrance to the Second Room. To the rt. of the door are two.

I. Hercules Melampygos carrying off Candalus and Atlas, the Cercopian brothers. These worthies were caught by the god in an attempt to rob him, whereon he fastened them to his bow by their knees and ankles, and carried them off across his shoulder with their heads downwards, just as from time immemorial porters have carried burdens in the East. For the sequel of the story, and how merry they made themselves in this predicament, at the god's expense, and wherefore the god set them on their legs again, consult Lemprière or Smith. The figures are short and clumsy, with the anatomy extravagantly developed, and closely resemble those on the very archaic vases, with the sole exception of the faces being represented full, while the body and limbs are in profile. The hair is arranged in long formal curls. The shoulder-strap of the god, as well as the background, retains traces of colour.

II. Perseus slaying Medusa. This is in the same archaic style as the last. The hero, distinguished by his *talaria*, is seizing the Fury by the hair, while he plunges his sword into her throat, and from the blood which spouts forth springs up Pegasus, which the dying Medusa presses to her bosom. Behind the hero stands a female draped in a long Dorie tunic and a *peplos* bordered with red, who must be intended for Minerva, though without the distinctive attributes of that goddess. The girdle of Perseus, and the neck and garments of the goddess, retain traces of vermilion; and the pupils of her eyes, with the brows and lashes, are painted black. The faces of the hero and goddess, like those in the last metope, have prominent eyes, and no expression beyond a vacant simper. Medusa is not "the fair-cheeked" maiden of Pindar, but has the hideous features and the wide, tusked mouth,

> "All set with yron teeth in raunges twaine,
> Appearing like the mouth of Orcus grisly grim,"

with which the Greek and Etruscan Gorgons are ordinarily represented.

III. To the l. of the door is a Quadriga, with the horses standing out from it in high relief, and facing the spectator. Of the driver nothing remains but the head and l. hand holding the reins. On each side of the chariot stands, or rather stood, for they are much mutilated, a draped female figure with long straight curls over her shoulders. The subject has been variously explained, but it probably represents the equestrian contest between Pelops and Œnomaus, one of whom is seen here, and the other was in the adjoining metope — a subject which also decorated the front of the great temple of Jupiter at Olympia; and which, as Pelops was of the same race as Hercules and Perseus, would be in harmony with the preceding metopes. The subject is also often depicted on the archaic vases. No vestige of colour is now visible on this metope. All three, but especially this, have been injured by absurd attempts at plastering up the defects in the stone.

IV. and V. These are the lower halves of two metopes from one of the temples on the eastern hill of Selinus, and were brought to light by Messrs. Harris and Angell in 1823. The upper halves have not been found; they were united to the lower by metal cramps. In each scene a goddess is overcoming a warrior. In the first the male figure is sinking to the ground on one knee, his body in part supported by his l. arm, on which hangs an ample shield which is now hardly to be traced. He wears a cuirass, apparently of leather, with shoulder-plates of metal, and a *balteus* or sword-belt over his shoulder, from which depends his scabbard. His conqueror is draped to the heels in an ample tunic, over which hang the ends of a mantle in quaint folds; her l. foot has been partly restored. In

the other metope the female is similarly clad, and her feet, l. knee, and part of her drapery have been restored. Here the warrior has sunk to the earth, his head falling back in death, while his victor presses forward and sets one foot firmly on his thigh, in the act apparently of striking a last blow. His cuirass fits so closely as to show the muscles of his chest, and beneath it he wears a shirt, seen at the neck, shoulders, and waist. Nothing can be more full of character and expression than his head. The eye half-closed, with the pupil turned upwards, the drooping jaw, and the visible teeth, express with wonderful truth the parting of soul and body. His mustachios are long and thin, but his beard and his hair are in short crisp curls, a conventional method of expressing great physical strength. While there is much of a decidedly archaic character about these metopes, yet the force of expression, the greater truth of the anatomy, ease of the attitudes, and energy of the movements, with the careful execution of the details, show a marked advance in the development of the art. In some respects they bear a resemblance to the marbles from Ægina in the Glyptothek of Munich, yet they are of earlier date, or at least of less perfect art. There is nothing, however, in those celebrated statues which equals this dying warrior in force of expression. The figures bear much resemblance to those on the archaic Greek vases, black on a yellow ground. These metopes are supposed by the Duke of Serradifalco to represent the triumphs of the Gods over the Giants, the female in the first metope being Minerva, that in the other Diana.

VI. Under the further window to l. This and the four remaining metopes are from another temple on the eastern hill of Selinus, and were discovered by the Duke of Serradifalco in 1831. "These sculptures far surpass the preceding in the grace and freedom of the attitudes, in the chasteness of the design, in the variety of the countenances and the beauty of the features, in the flow of the drapery, the arrangement of the hair, and the accuracy with which the hands and feet are sculptured; and although they indicate somewhat of the archaic manner, yet must they be regarded, if not as models of perfect art, at least as but little short of perfection, and hence not long anterior to the age of Phidias."—*Serradifalco.* This opinion appears to savour of national partiality, for these metopes have still so much archaicism of character that they assimilate greatly to those of Ægina, though betraying a somewhat more recent date. They exhibit a style of art analogous to that on the earliest Greek vases with yellow figures on a black ground. The stone is of a softer character than that used in the metopes already described. In this particular instance the surface is much corroded, yet it is not difficult to determine both the subject and style of art. A beardless youth, with a *chlamys* only over his shoulder, eagerly seizing a draped female whose attitude shows her to be endeavouring to elude his grasp, can hardly be other than Apollo in pursuit of Daphne. In spite of the decay of the surface, the beauty of the design and the grace and freedom of the movements are apparent.

VII. This represents Minerva overcoming Mars, or it may be a giant, as in No. IV. The face of the goddess is gone, but her helmet is very distinct, and the serpent-fringe of the ægis leaves no doubt of her identity. Her tunic and *peplos* still show the stiff parallelism of archaic art. With her l. arm she is seizing her foe, who, already wounded, is sinking to the earth, and in her rt. she probably held a sword with which she was in the act of giving the *coup-de-grace.* Her head and feet were of marble, and probably also her arms. The deep cavity in her ægis suggests that the Gorgon's head which filled it was of some more precious material than the stone. Her foe wears helmet and greaves, and has a *chlamys* depending from his shoulders behind, without concealing his form. His feet have been restored. The loss of power in his sinking limbs is admirably expressed. The two foregoing metopes are from the *posticum* of the temple; the three following are from the *pronaos.*

VIII. Diana and Actæon. The too curious huntsman is here represented with a perfect human form; but a deer-skin over his shoulders, whose long horns are seen behind his head, has attracted the hounds of the goddess, against which he is defending himself vigorously, seizing one by the throat, and striking at the others with his sword. It is a new version of the myth, more artistic if less poetical. The head and hind-leg of the dog which is throttled by Actæon are restorations, as is also the fore-leg of the dog crouching at his feet as if to avoid the blow. The offended goddess stands by, as if she had just slipped the hounds. She is draped with tunic and *peplos*, and beneath these wears a bodice of fine linen with full sleeves; a quiver hangs at her back. Her flesh is of fine white marble, let into the stone. While her drapery and attitude partake of the dryness of archaic art, the truth of the anatomy, the correctness of the drawing, and the spirit of the action in the Actæon, are characteristics of an approach to the best period of Greek art.

IX. This is commonly supposed to represent Jupiter and Semele, though there are no attributes to determine the point. The god is sitting half-draped on a rock, resting one hand on the seat, and stretching out the other to draw to him the fair nymph, whom he is greeting with an amorous smile. The figure of Semele is somewhat stiff, yet dignified; and her attitude betrays timidity rather than coyness. She seems to have approached him with her face covered, but he has seized her l. arm, which held her veil, and has thus disclosed her charms. Under her long tunic she wears a chemise of fine texture, covering her bosom and reaching to her elbows in full sleeves. Over all an ample veil covers her head and shoulders, and descends to her feet, omitting, however, to conceal the chaplet round her brow. Her flesh is of marble, but the l. hand is a restoration. The drapery, though with more freedom than in the last metope, retains some archaic regularity of folds, which in that of the god is quite wanting.

X. Hercules and Hippolyta. The god is recognised by the skin of the Nemean lion, which, tied round his neck by the paws, is used by him also as a shield. His hair is in short, crisp, negro-like curls, as it is usually represented. He is seizing the queen of the Amazons by the helmet, while about to plunge his sword into her bosom. Both hand and sword have been broken away. Hippolyta defends herself stoutly, and is in the act of striking at her foe with a *bipennis* or battle-axe. He has nothing but the lion's skin to protect him, but she has a shield, a cuirass, and a helmet of Lydian form, from which depend lappets to defend her neck. Her legs are encased in long drawers (*anaxyrides*) of so fine a texture as to be scarcely visible—a Persian costume. It is only by the marble of the flesh that her sex is indicated. The faces are beautifully chiselled, yet are wanting in expression; the action is very truthful and spirited, and the drawing correct. There is more vigour and movement in this than in any of the rest. Observe the contraction of the muscles in the l. leg and foot of the god, as he presses with it the rt. foot of the Amazon. None of the last five metopes show any vestiges of colour, whence we are not to conclude that such never existed, the greater porosity and friability of this stone being sufficient to account for its total disappearance.

Gallery of Paintings.

This Gallery, on the upper floor of the University, is open to the public from 8 A.M. to 2 P.M. every day save Sundays and festas. You first enter a long gallery called *Stanza de' Gessi*, which contains casts from the antique for the use of the students. At one end of it is a small room for cabinet pictures. Over the door outside is a triptych of the Coronation of the Virgin, between St. Peter and St.

Paul, on a gold ground, and of the 14th century.

First Room.—In this little chamber are the following pictures, commencing with the l. wall:—*Canaletti:* 4 small views in Venice.—*Luca Cambiaso:* the Holy Family; the Virgin teaching the Infant Saviour to walk.—*Paul Potter:* a pretty landscape.—*Correggio:* the head of the dying Saviour, a sketch on paper, very fine; the intensity of agony is wonderfully portrayed.—*Agostino Caracci:* the Holy Family.—*Vandyck:* the family of Rubens and Vandyck.—*Angiolo Bronzino:* a girl in rich drapery, holding a casket on her knee, miscalled a "Magdalen," or, it should be added, "before her conversion."—*Pietro Novelli:* a battle-scene, in his early style, well coloured and full of spirit.—*Bartolommeo Schidone:* the Holy Family, on wood: a brilliant little picture.—*Holbein:* Portrait of a Dutch gentleman, bearing some resemblance to Napoleon.—*Andrea del Sarto:* a Purification, and a Presentation.—*Giacomo Borgognone:* some small battle-scenes.

On the rt. wall are—*Raffaelle:* small sketch on paper of his celebrated picture of Lo Spasimo.—*Benvenuto Garofalo:* the Virgin, Child, and John the Baptist; sadly injured.—*Luca Cambiaso:* a Pietà.—*Peter Breughel:* Adam and Eve in Paradise.—*Andrea Mantegna:* a Virgin and Child.—*Albert Durer*, or his school, a Pietà.—*Leonardo da Vinci* (?): Christ and St. John as infants, embracing.—Several of *Polidoro Caldara*, and of unknown masters of the Florentine school.—A few of the early German school.

The *Galleria de' Gessi* contains on the rt. wall a small copy in oil, by *Giuseppe Velasquez*, of the large fresco by *Novelli* in the courtyard of the Spedale Grande; interesting now that the fresco itself is almost obliterated. Also copies of portions of the fresco in outline, of the true size.—On the opposite wall is a portrait of *Pietro Novelli*, in Spanish costume, said to be painted by himself. The compasses in his hand, and the pallet and brushes on the table at his side, indicate his excellence in the sister arts of painting and architecture.—*Ribera*: Elijah fed by ravens, bearing the painter's name and the date 1639.—*Andrea Vaccaro:* a Magdalen.—*Giacomo lo Verde:* a Salutation.—*Mattia Preti*, called *Il Calabrese:* Neptune seizing Æthra; the Rape of Proserpine. At the end of the gallery is the

Second Room.—This room contains pictures of various schools. As there is no catalogue, we will mention them as nearly as possible in the order of their arrangement, commencing with the wall opposite you as you enter. *Sicilian School:* Virgin and Child in glory, with Sta. Oliva and S. Francesco di Paola in the foreground.—*Bernardo Rodriguez* of Messina: the Crucifixion; the Almighty holding the cross.—*Sicilian School:* the Madonna delle Grazie, with S. Lucia, S. Agata, St. Paul, St. Peter, S. Cosimo, and S. Damiano; an early but forcibly coloured picture by an unknown artist.—St. Gregory, St. Chrysostom, and St. Basil, in half-lengths on wood, a very early Greek picture; from the Jesuits' College, but originally from the very ancient ch. of the Madonna della Grotta, Marsala.—*Rubens:* a Holy Family; from the Jesuits' College; painted with the rich colouring and free touch of the master.—*Sicilian School:* the Virgin crowned by cherubs, an early picture on a gold ground; the Virgin is very sweet, humble, and devout; the rest of the picture much inferior.—*Vincenzo Anémolo*, commonly called *Vincenzo Romano:* a series of 7 panel-pictures, recently removed from the ch. of S. Giacomo la Marina; the Annunciation, the Salutation, the Nativity, the Adoration of the Magi, the Presentation, the Flight into Egypt, and the Scourging; the last an altar-piece, bearing date 1542, and inferior to the rest. In these small pictures of this early Sicilian master, chiaroscuro and perspective are wanting, the outlines are dry, the drawing often faulty and deficient in anatomical expression, the figures sometimes wanting in elevation; yet there is a simplicity of com-

position, with much grace and expression, and a richness of colouring that charms the eye. Observe the heads of Joseph and Simeon in the Presentation, and the group of the latter with the Saviour in his arms. The alarm with which the Child turns round towards his mother is most truthfully expressed. In the Adoration the Virgin and Child, with the Magus kneeling before them, form a group whose charm is impaired by the vulgarity of the other figures in the scene. — *Tommaso Vigilia:* the Virgin of the Annunciation, a curious and elaborate picture of one of the earliest masters of the Sicilian school. The Angel of the Annunciation, by the same hand, hangs on the wall opposite.—*Antonello da Messina:* the Coronation of the Virgin by her Son, a very quaint and curious picture. The two principal figures are surrounded by angels, all with wings raised in the air. The Almighty with a Pope's mitre and in a red disk hovers above in the green heavens, which are full of angels dimly visible. The richness and force of colour in this picture, and the elaboration of the jewellery and armour, are wonderful for that early period. — *Vincenzo Anémolo:* St. Antonino of Padua, as a youth, holding a live coal in one hand, and a lily and book in the other; the head noble. —*Antonio Crescenzio:* semi-colossal figures of St. Peter and St. Paul; the drapery broad, the colouring rich and forcible. — *Bartolommeo Camúlio* of Palermo: the "Madonna of Humility," bearing the name of the artist, and the date 1347, in gilt Gothic characters. The ground is not gilt, as usual at that early period, but coloured a dull grey. The Virgin, with pale green flesh and yellow hair, sits beneath an arch of Norman architecture, with twisted shafts, and adorned with mosaics. An interesting picture as illustrative of primitive art in Sicily. In the *gradetta* are represented a number of the devout kneeling before the implements of the Crucifixion.—*Sicilian School:* the Ascension of Christ, St. Agata, and Sta. Cristina, all on gilt grounds, and of *trecento* art; from the Jesuits' College, but originally in the very early ch. of the Madonna della Grotta at Marsala. — *Paolo Bramero* of Palermo, a pupil of Polidoro Caldara: the Circumcision; composition crowded, confused, and tame. The picture has been in great part repainted; it bears the artist's name and the date of 1589.—*Rosalia Novelli:* the Annunciation. The Virgin stands with arms outspread, addressing the angel, who bows before her with his arms crossed on his bosom. Transfer the wings and sexes, and the story would be well told; from the Collegio Massimo, or Jesuits' College.—*Paolino Girgenti:* a sleeping Cupid, with the temples of Girgenti in the distance; the child very delicately painted, the flesh remarkably pure and brilliant; bears name and the date of 1798.—*Pietro Novelli:* Portrait of himself, painted some 10 years earlier than the other portrait in the Galleria de' Gessi. The bust on his monument in S. Domenico is taken from this picture. —An early *quattrocento* picture, on a gilt ground, representing Santo Vito and S. Biagio, surrounded by many small figures; the former saint holds a brace of hounds, dogs being under his peculiar patronage: from an old ch. near Monreale.—*Annibale Caracci:* two chembs.

On the wall at the end of the room are the following :—*Novelli:* portrait of a youth with a book.—*School of Novelli:* St. Benedict.—*Novelli:* Virgin and Child. — *Novelli:* St. Peter delivered from prison. The chiaroscuro here shows a palpable imitation of Caravaggio, yet without the rude, harsh style of that artist. The dungeon is in intense gloom, but through the doorway bursts a ray which partially lights up the angel, the saint, and one of the guards, leaving the rest of their bodies and another guard in deep shadow. "The attitude of the Apostle," says *Gallo*, "halting between uncertainty and astonishment, although in part imitated from that of one of the Apostles in Raphael's Transfiguration, is yet so just and appropriate, that it appears an original conception of *Monrealese*. The angel is beautiful, dignified, and full of expression."—This is the only good picture

of Novelli in this collection.—*Mattia Preti*, detto *Calabrese:* the Martyrdom of St. Sebastian.—Over the door are 5 portraits, the two outer ones by *Giuseppe Erranti* of Trapani, the rest by *Benvenuto Fiorentino.—Marco da Siena:* the Conversion of St. Paul; the confusion of limbs, and the crude primitive colours offend the eye.—*Novelli:* the Virgin and Child, St. John, and Santa Rosalia; a picture in the artist's second style: composition good; the female faces, though beautiful, want expression; cherubs charming, as usual. —*SalvatoreRosa:* the Martyrdom of St. Andrew.—*Luca Giordano:* St. Michael overthrowing the Devil.

On the side wall we have,—A small bright landscape, attributed to *Domenichino.—Salvatore Rosa:* the Sicilian Vespers, a small octagonal landscape; from the Jesuits' College. The scene is the real site of the outbreak, close to the church of Santo Spirito, whose apse with Corinthian pilasters is not to be recognised, though its position overhanging the vale of the Oreto is correctly indicated. Over the church floats the banner of Anjou, with three fleurs-de-lis on a white field. The hour is twilight. The figures are scattered over the picture, some slaying the French, others putting their nationality to the test by the shibboleth "Ciceri."—*Salvatore Rosa:* Portrait of Masaniello, from the same collection. The fisherman of Naples, in brown rags and with a white cloth bound round his head, is in the act of haranguing the mob; and the fruit scattered over the board before him shows the subject of his vituperations to be the fruit-tax.—*Carlo Maratti:* a Riposo.—*Diego Velasquez:* Goatherds reposing, and milking; a simple subject, treated with the usual boldness, breadth, and truth to nature of this great Spanish master.—*Annibale Caracci*: two cherubs.—*Rubens:* the Holy Family. Here the artist's masterly power and truth to nature shine forth brilliantly. The flesh is wonderfully pure and transparent. The Virgin is a beautiful woman, beautifully painted, and not vulgar; the Child as full of life and play as ever was tickled babe. So little care is bestowed in Sicily on works of art that, as usual, this picture has been much injured by damp, but still more by recent restorations.—*Jacopo Bassano:* Portrait of a man.—*Flemish School:* a King and Queen; full-lengths.—*Sassoferrato:* the Angelo Custode, a nice picture.—*Andrea Vaccaro:* the Magdalen.—*Diego Velasquez:* Shepherds; a cavalier dismounting to assist a beggar. A companion to the goatherd scene, but of inferior merit.—*Tintoret* (?): Head of a woman.—*Vandyck* (?): Portrait of Philip IV.—*Ribera:* a Pietà; a fine picture. The Virgin's head, upturned to heaven, with eyes full of grief, is expressive and grand.—*Claude Lorraine:* a small sunset, much injured.—*Sebastian del Piombo:* St. Andrew resting on his cross; bold, broad, and grand.—*Mattia Preti:* Abraham entertaining the three angels.—*Tommaso Vigilia:* the Angel of the Annunciation; a companion to the Virgin on the opposite wall.—*Tintoretto:* portrait of a Greek bishop. —*Spanish School:* full-length portraits of a warrior of the Moncada family, and his wife.—*Vandyck* (?): a female martyr, tied to a tree, like St. Sebastian, with arrows in her neck and body; so greatly restored, that little or nothing of the original painting remains, and it is not easy to assign it to any master. According to the *custode*, it was originally a Venus, but when it issued from the restorer's hands it had become a saint.—*Giovanni Paolo Fondulio* of Cremona: St. Bonaventura in prison.—*Carlo Maratti:* Virgin and Child, piercing the serpent with a spear.—*Filippo Paladino* of Florence: St. Michael overthrowing Satan; large but mediocre; dated 1601.—Over the door is an *Albano:* Galatea drawn by Tritons.—*Neapolitan School:* 2 landscapes; Palermo seen from the Scala of Monte Pellegrino, with a most un-Sicilian atmosphere; Messina by sunset.

On the wall to the l. as you enter are—*Marco da Siena:* the Transfiguration.—*Luca Giordano:* Rebecca at the well; a well-composed picture, broad and bold, forcibly yet delicately coloured.—A Holy Family, by some pupil of Raphael, with considerable

merit and defects.—*Annibale Caracci:* Tuscany chained to a tree, while Fame is inscribing the victories of Alessandro Farnese. It is flanked by 2 segmental pictures by *Giorgio Vasari*, representing the Israelites gathering manna.—*B. Schidone:* the Death of John the Baptist; also the same Saint in the wilderness. — *Jacopo Borgognone:* 2 battle-scenes.—*Vernet:* 2 shore-views.

Collection of Ancient Vases, Terre Cotte, Bronzes, &c. — The inner room contains some Greek vases and other antiquities.

In the centre of the room, on a marble pedestal, stands a small bronze Hercules, about 22 in. high, securing the Mænalian stag. It once decorated the *atrium* of the house of Sallust at Pompeii, where it served as a fountain, the water falling from the stag's mouth into a marble trough, which is also here. It was presented to this Museum by Francis I. On glass cases in the middle of the room stand some vases, only 6 in number, but of great beauty, from the Greek tombs of Girgenti. They are all of the best period of ceramic art, with yellow figures on a black ground, and in point of excellence can vie with the choicest treasures of Vulci or Nola. On the case nearest the window stand 3, all *celebæ* or mixing-jars. One bears a figure of Triptolemus, seated on his winged car, receiving wine from his mother "Demeter," with an attendant nymph, and other figures. On the opposite side "Zeus" on his throne, grasping the winged thunder, holds conference with "Thetis," while "Heos" stands behind him. On the next vase a Lapitha is contending with three Centaurs armed with rocks and clubs. The third vase shows a god seizing a nymph—probably the Rape of Proserpine, for on the reverse is a solitary female with a torch, who may represent Ceres in search of her daughter. On the other case stands a *crater* with Bacchus, a Mænad, and two fauns. A *celebe*, showing a nymph in conversation with two men, apparently in a bath. An *amphora* without a foot, supported on a stand, and having 3 bands of figures. In the upper and lower is represented a Bacchic dance, while the middle band shows Marsyas led bound before Apollo, and Mercury committing the infant Bacchus to a Mænad. Under one handle of the vase is a sea-goddess, and beneath the other Scylla with her barking dogs. These 6 vases were found in 1841 at Girgenti, the first five in one tomb, and the amphora in another. They are in an excellent state of preservation. The last two are inferior to the others.

The cases beneath these vases contain lamps.

On a stand by the door to the rt. as you enter is a *stamnos*, of the best style of Greek pottery, representing a dance of Bacchantes; from the Collegio Massimo. By the window is an *amphora*, in the archaic style, representing Hercules contending with a sea-monster; from Camerina.

The glass case to the l. of the door contains bronzes from Pompeii; that on the other hand, small figures of bronze found on various ancient sites in Sicily; notice a fragment of a Greek shield. Over these two cases hang small frescoes from Pompeii. The case against the wall to the rt. contains specimens of unpainted pottery, in black or red ware. Against the wall opposite the door are cases containing numerous small figures of terracotta; many of Ceres, the great goddess of ancient Sicily, sitting, with a bushel on her head, and of very archaic art; others of the same goddess, standing, and bearing a sucking-pig in her hand; cinerary urns of the same material in the shape of human legs, or of busts of men and women, nearly life-size; many small heads, others as large as life. In the case on the l. side of the room are fragments of paintings in mosaic, and of reliefs in terracotta, some of very archaic art: among them notice one representing the combat of the Centaurs with the Lapithæ, from Girgenti; Gorgonia and other masks; *manubria*, or inscribed handles of wine-jars, of which great quantities are found on certain sites in Sicily; articles in glass, and particularly small variegated vases in this material from

Greek tombs in Sicily, but found in all countries of the ancient world, and by many supposed to be Phœnician.

The case by the window contains sundry curiosities from Greek sites: fragments of a wreath of laurel-leaves in pure gold, with articles of jewellery from the tombs of Tyndaris; a bronze crab, from Girgenti, the device of ancient Acragas; leaden acorns used in slings; seals with Greek inscriptions; flutes of bone, &c. Beneath this is a case full of articles from Pompeii, chiefly of bronze—idols, vases, strigils, bells, scales, decorations of furniture; a pestle and mortar of glass; remains of corn, rice, bread, cheese, chesnuts, plums, carobs, soap, rags, asbestos, &c. We must not omit the iron tires of the wheels of an ancient car, also from Pompeii.

Regia Zecca (K), in the Piazza Marina. This building retains the name, though it is no longer the Royal Mint. The exclusive privilege of coining money for Sicily was conceded to Palermo in 1676, when Messina, which had long enjoyed it, had forfeited it for rebellion; but the present edifice was not erected till 1699. When the privilege was abolished by the Caserta decree of 1816, the building was converted into the Excise Office, or *Direzione de' Dazj indiretti*. Over the gate are the arms of the city and of the Duke of Veragnas, in whose vice-reign the Mint was erected, and over them is the Sicilian eagle bearing the royal arms.

Private Palaces.

Palazzo Campofranco (K), in the Piazza Valguernera, now the British Consulate. This palace is of late Sicilian Gothic, of the close of the 15th century, but has recently been restored, so as to lose all the hue of antiquity. Its windows show the square-headed forms of the period. The portal bears a strong resemblance to that of the Palazzo Patella, being an imitation in stone of a rustic gateway of wood. Three shafts at each side rise like young trees, having foliage at the imposts, and branch across to meet in a depressed arch, while other branches project to support a roof of long poles fastened to them by ropes, as in a rustic porch. An adjoining portion of the building displays large pointed arches with flamboyant tracery, and double-headed windows divided by columns. This palace contains a collection of pictures.

Palazzo Cattolica (K), in the Piazza di S. Francesco. Till the last few years this palace showed in its façade some fine Gothic features, but in recent renovations these have been utterly destroyed. The arcaded court within the building is imposing, and has interest for the architect.

Palazzo di Sant' Elia (K), in the Piazza di Fiera Vecchia. A building of the Sicilian Renaissance.

Palazzo del Conte Federigo (A), at the back of the church of S. Giovanni di Dio. In this palace is immured the ancient Torre di Busuemi, whose masonry bears the rich brown tints of centuries. The first story is modernised, but on the upper floor is a large pointed window like those in the Palazzo de' Tribunali, without mouldings, but adorned with mosaics; the arch dominates two small pointed lights separated by a marble column. Beneath the window are remains of a trefoil corbelling. This tower originally stood on the shores of the southern port. Hard by it stood the ancient gate of Busuemi, destroyed in 1585 to make room for the neighbouring hospital of St. John of God.

Palazzo Forcella (K), a modern palace on the city-walls above the Porta de' Greci, having saloons fitted up in a costly manner, in different styles of architecture—Greek, Pompeian, Sicilo-Norman, and Saracenic.

Palazzo Geraci (C), in the Toledo, just beyond the Piazza Bologni, of Italian architecture, containing an ar-

caded court which presents a handsome specimen of Italian Doric.

The *Palazzo Ingham* (L), on the Monte di Santa Rosalia, contains a very fine picture by *Pietro Novelli*, one of the latest from his hand, and formerly in the possession of the Prince of Maletto. It represents the Trinity commanding the archangel Gabriel to announce the mystery of the Incarnation to the Virgin. "The Son is seen at the rt. hand of the Father, and the Dove hovers above them. The body of Christ, half-veiled in a fluttering robe, is painted with the greatest decision and correctness. His countenance displays ardent love and masculine beauty, that of the angel much grace and gentleness. The latter is respectfully receiving from his lips the particulars of his mission. The Eternal Father is about to intrust him with the lily of purity to convey it to the Virgin. Two cherubs embracing enliven the composition. In the lower part of the picture the Virgin is seen in an attitude of devotion. The picture is pencilled with extraordinary freedom and decision. It is well preserved, and has been partly restored by a skilful hand."—*Gallo.*

Palazzo di S. Matteo (L), at the top of the Salita di S. Antonio, and close to the Piano delle Vergini. This noble old Norman palace, now tenanted by the lowest orders, has a series of pointed windows decorated with the chevron and dog-tooth mouldings, and a richly-foliated string-course below them. It is well worthy the attention of the antiquary and architect.

Palazzo Palagonia (K). Here is a picture of San Corrado, attributed to *Vincenzo Anémolo.*

Palazzo Paternò (K), called also *Pal. Moncada*, from the family name of the Princes of Paternò, and *Pal. Ajutamicristo* from Guglielmo Ajutamicristo, Baron of Misilmeri, who erected it in the year 1485, stands in the Via di Porta di Termini. The building, having undergone alterations at various periods, retains little of its original architecture in the façade. Its date was the period of transition in the Sicilian, as well as the Northern Gothic. The pointed arch was lowered to the depressed, and ultimately to the square; or, if the pointed arch was retained, it was generally in the form of an ogee. This and the Palazzo Patella are the best specimens of the period in Palermo. In spite of its mongrel architecture, this is still a grand pile, with its long façade of brown stone enriched by age and surmounted by Saracenic battlements. The portal has a depressed ogee arch, resting on shafts with foliated capitals, and surmounted by a square label, with a shield over the apex. Within the gate is a loggia of 3 pointed arches, now blocked up. The façade has been in great part modernised. In the principal story the windows, originally pointed, as may be traced by repairs in the masonry, have been altered to square forms. On the ground floor they are depressed, with prominent labels resting on corbels which bear fragments of Latin inscriptions, apparently aphorisms or mottoes. In the upper story are 4 windows of the same character with shields on the corbels, but the rest are square-headed and of later date. The palace is interesting as the residence of Charles V. during his stay in Palermo. The court at the back shows a picturesque bit of architecture in a double arcade, the lower of 5 elliptical arches, the upper of 7 pointed, all resting on marble columns with Composite capitals. To reach this court you must enter the gateway to the rt. of the palace. Among the portraits of the Moncada family preserved in this palace are several by *Novelli* and his pupils.

Palazzo Patella (K), in the Via dell' Alloro, a grand old palace, most picturesque with its Gothic decorations and warm brown masonry, is now occupied by the Dominican nuns of the Pietà. It was built, as an inscription informs us, in the year 1495, by Francesco Patella, or Abbatelli, a knight of Palermo, who erected it "for him-

self and his most sweet wife, Helionore Solere of Barcelona, his darling, and for his posterity." He had fought against the Moors in Spain and the French in Italy, and held offices of high dignity under Ferdinand the Catholic. As he had no male heirs, he bequeathed his palace to the Church at his decease in 1526. It was then converted into a nunnery, and the church of the Pietà was added in 1684. The portal is large and singular. It is square-headed, with 4 shafts on each side, meeting above like boughs, the outer ones having ropes of stone twisted round them, and tying the whole together. In the place of the imposts the shafts are crossed by snakes, which form a sort of running capital on each side. Over the door is the knight's crest, and on each side, in a square shield, his device, 7 swords bound together by a band, on which is inscribed his motto in Spanish—"*Manya y Fuerça*," "Craft and Force." A tablet bears this inscription :—

"In Gallos inque Hispanos sub rege Sicano
Prælia quæ gessi rex mihi testis adest:
Qui fidei titulos dedit et virtutis honores,
Ditiaque emeritè præmia militiæ.
Nunc ego pro castris præclara palatia pono,
Ut fruar his partis sanguine divitiis."

The windows in the upper story are square-headed, divided by very slender shafts into 3 pointed lights, the shafts running through to the top. Beneath the battlements is a cornice with projecting animals as gargoyles. A machicolated tower rises at the angle, and contains windows with depressed ogee arches.

Palazzo Pietratagliata (L), called also *Torre Pizzuto*, in the Via Pizzuto, a massive, brown, battlemented palace of the 15th century, having a large pointed portal with corbelled label, and ogee niches for saints on either hand. The windows above are round-headed, with monsters for corbels. The tower which rises above the façade retains traces of more ancient construction.

Palazzo Poero (K), in the Via Butera. Of the numerous cabinet-pictures in this palace notice the following :—A small picture of the Pentecost on wood, marked "*Raphael Santius Urbinus*," and said to have been painted at the age of 18. There is much variety and force of expression in the heads, and the whole is carefully painted.—The Virgin watching her sleeping Child, ascribed to *Guido*, a sweet picture.—*A. Casembroot :* two seaside pieces.—*Albano :* Venus, Cupid, and Adonis.—*Ribera :* four small circular pictures of Prometheus, Sisyphus, Tantalus, and Ixion; bright and forcible.—*Anémolo :* St. Peter and St. Paul, full-lengths; two out of twelve apostles formerly in the church of La Gancia.—*Pietro Novelli*, or his school : a Cherub, a fragment; S. Filippo Neri on his knees before the Madonna; S. Antonino in the same position; Death of St. Francis; View of the Piazza Pretoria; three small battle-scenes.

Palazzo Raffadali (A), in the Via di Santa Chiara, a structure of Sicilian Gothic, built on the site of a Saracenic palace. It retains in its façade some small depressed lancets below, and some pointed windows in the upper story, having double lights separated by shafts; a corbel-table runs beneath them.

Palazzo Tasca (K), near the Botanic Garden, outside the Porta di Termini. This palace contains a collection of pictures by modern Sicilian and Italian artists, with a few by earlier masters.

Palazzo Trabia (L), in the Via Maqueda. This palace contains a collection of pictures, vases, statues, bronzes, coins, cameï, and other articles of vertu. Among them observe a cabinet of Greek vases found in Sicily, chiefly of the form called *lecythus*; Roman amphoræ, curiously incrusted with coralline matter; pottery of Saracenic times; a marble statue of Seneca in the bath, bleeding to death; an ancient patera, of cast, not chiselled, gold; a little bull in gold, bearing a Punic inscription, found at Segeste. The pictures are of mediocre merit.

Among them are the Virgin, Child, and St. Sebastian, by *Gherardo Asturino*; Hercules and Antæus, by *Luca Cambiaso*; and others attributed to Titian, Luca Giordano, Agostino Caracci, Benvenuti, and Polidoro.

Palazzo Valguarnera (K), in the Piazza of that name, has nothing worthy of notice beyond a curious and handsome double staircase within the *cortile*. At the N. corner of the Piazza, opposite this palace, stands a small solitary column surmounted by a tiny cross. It bears no inscription, but tradition points it out as marking the spot where the bodies of the French, massacred in the Sicilian Vespers (1282), were interred.

Palazzo Verdura (K), belonging to the Duke of that name, contains a collection of paintings.

Theatres.

Teatro Bellini (K), in the Piazza della Martorana, is the largest and most frequented theatre in Palermo. It was rebuilt in 1809 by *Puglia*, a native architect, on the ruins of a former theatre. It is neat rather than handsome, of circular plan, and of considerable size, having 5 tiers of boxes, 17 in each, and a pit holding more than 300 persons, each in his own numbered arm-chair. This is the only theatre in Palermo where operas are now performed, or where ballets are danced. The regular drama is also occasionally represented. Here during the Carnival masked balls are held, the *haut-ton* remaining spectators in the boxes, while the travestied *roturiers* foot it away for their amusement below. There is an excellent café and restaurant attached to the theatre; the ices are not to be surpassed. The prices of seats are—for a box in the first or second tier, 58 tarì; in the third tier, 43 tarì; in the fourth, 28 tarì. Pit, 5 tarì 6 grana a seat.

Teatro di Sta. Cecilia (K), near the Piazza Valguarnera. This theatre, which was built in 1692 for musical operas, is now appropriated to the ordinary drama. It is of elliptical form and simple architecture, with 67 boxes in 4 tiers, and a pit capable of seating 300 persons.

Teatro di Santa Anna (K), a small theatre in the Piazza di S. Anna, where comic pieces are performed.

Teatro del Principe Umberto (K), in the Via di Merlo, Piazza Marina, a small house devoted to the performance of comedies in the Sicilian dialect, with 4 tiers of boxes, and a pit to hold more than 200 persons.

Teatro Garibaldi (K), near the Porta Garibaldi.

Teatro Oreto (K), on the Marina.

Festival of Santa Rosalia.

Every year the Palermitans devote 5 days, from 11th to 15th July, to do honour to their patroness, Sta. Rosalia, and to commemorate their miraculous deliverance from the plague in 1625, effected by carrying her bones, recently discovered in her cave on Monte Pellegrino, in solemn procession round the city. The principal features of the festa are the procession of the Saint's Car, and the exhibition of fireworks on the Marina.

1st day.—At 6 in the evening, the car, which has been built up in the Largo di Santo Spirito, within the Porta Felice, begins to move. It is an enormous structure, 60 or 70 ft. long, 30 wide, and some 80 ft. high, so that in its progress up the Toledo it overtops the loftiest palaces. It is a gorgeous mass of gay colour and gold. The lower part is in the form of a galley on wheels, from which rises a sort of temple, whose base is surrounded by tiers of seats, occupied by a musical band in full court dress. Over the temple rises a series of 3 tabernacles surrounded by angels hold-

ing pictures, flags, and festoons of flowers. Numerous cherubs among paper clouds surmount the structure, from among which rises the colossal silver figure of the saint, crowning the whole. The car is occupied by a band of foundlings, dressed as soldiers, who play tunes alternately with the musicians over their heads. The ponderous vehicle, preceded by a squadron of cavalry, is drawn by 34 oxen, with an ordinary ox-car in front, to guide the team. Every 50 or 60 yards it comes to a stand to give the oxen breathing-time, and the musicians an opportunity of displaying their skill. On it goes, amid clouds of incense, the fragrance of flowers crushed in its path, and the enthusiastic shouts of the spectators from the balconies and the streets. It takes two hours at least to reach the Porta Nuova at the higher end of the Toledo.

At sunset all Palermo resorts to the Marina to witness the fireworks. Here close to the sea is erected the façade of an enormous palace or fortress, decorated with transparencies representing events memorable in the annals of Sicily, from the hands of the best artists of the day. In front of the palace, in an Ionic pavilion, sit the Viceroy with his suite, and the chief nobility of Palermo. Some vessels of war lie off the shore, their rigging illuminated with innumerable lamps. "These began the show by a discharge of their artillery, the sound of which, re-echoed from the mountains, produced a very noble effect; they then played off a variety of water-rockets, and bombs that often burst under water. This continued for half-an-hour, when in an instant the whole of the palace was beautifully illuminated. This was the signal for the shipping to cease, and appeared indeed like a piece of enchantment, as it was done altogether instantaneously, and without the appearance of any agent. At the same time the fountains that were represented in the court before the palace began to spout up fire, and made a representation of some of the great *jets d'eau* of Versailles and Marly. As soon as these were extinguished the court assumed the form of a great parterre, adorned with a variety of palm-trees of fire, interspersed with orange-trees, flower-pots, vases, and other ornaments. On the extinguishing of these, the illumination of the palace was likewise extinguished, and the front of it broke out into the appearance of a variety of suns, stars, and wheels of fire, which in a short time reduced it to a perfect ruin. And when all appeared finished, there burst from the centre of the pile a vast explosion of two thousand rockets, bombs, serpents, squibs, and devils, which seemed to fill the whole atmosphere." Such is the description given by *Brydone*, nearly a century ago. And in the main it holds good still, for old customs are well preserved in Sicily. Some slight variation, indeed, takes place every year, in the decorations of the car, or in the arrangements for the fireworks. Says a recent traveller, "I have never seen any fireworks in Paris which could be compared to these. Our rockets may indeed be better directed, our fireballs may rise higher, but the profusion and disorder in which the former are employed in Palermo produce a most striking effect. The fireballs as they burst fall in a gold or silver shower upon the surface of the sea, where their brightness is extinguished amid the waves. Some fireworks were perfectly unique of their kind, appearing like huge banana-trees blazing from base to summit in a rich deep green flame. The crowning piece of this pyrotechnic exhibition was the representation of a castle in a state of siege, which was being bombarded and burnt in the midst of a thunderstorm; and the combined effects of thunder, fireballs, and the conflagration were most admirably given. The castle, moreover, was 200 feet in length, and of a proportionate height, while the line of fireworks directed against it measured more than 500 ft. in length, and was arranged in several successive rows."—*De Quatrefages.*

After the fireworks the *élite* of Palermitan society resort to the Flora, which is brilliantly illuminated, and

enlivened by military bands of music, and, after a stroll through these gardens, parade the Toledo in carriages to see the illuminations in that street.

2nd day.—At 6 P.M. horse-races in the Roman and Neapolitan style take place in the Toledo, the course being the full length of that street, from the Porta Felice to the Porta Nuova. At 10 at night the car of Sta. Rosalia, lighted up with wax tapers, returns in procession down the Toledo, and at midnight comes to a stand at the Porta Felice.

3rd day.—The horse-races are repeated this evening, and there are fireworks again on the Marina.

4th day.—Horse-races again at the usual hour. Soon after the Ave Maria the crowd resorts to the Duomo, which is one blaze of light from thousands of small wax tapers suspended from the roof by threads, the effect being that of innumerable stars, broadcast over every portion of the interior. Then the Viceroy, on bended knee, proceeds to kiss the relics of the virgin saint. Illuminations are again universal in the Toledo, and the large fountain in the Piazza Pretoria is hung with lamps. This is the best night for seeing the illuminations and the company.

5th day.—At 10 A.M. high mass is held in the Cathedral, at which the Viceroy, with the Senate, the magistrates, and the magnates of Palermo, are all present. In the evening, at 10, the silver urn containing the relics of the saint is carried in solemn procession to the Piazza Marina, attended by the clergy and chapter of the Cathedral, and all the religious bodies of the city. Thus with illuminations, fireworks, music, and universal rejoicing, closes a festival which the Sicilians regard as the most magnificent in the world.

Environs of Palermo.

La Flora, at the S. end of the Marina, immediately outside the city. This public garden was laid out in 1775 by the architect *Nicola Palma*, under the viceroy Marcantonio Colonna, from whose wife it received its other name of *Pubblica Villa Giulia*. It occupies the very site once rendered odious by the exhibitions of the auto-da-fé, whose terrors it has obliterated by its attractions. It is of square form, of no great size, 1000 palms, or 240 yards, each way, with a gate in the middle of each side. Its principal front opens on the Marina, in a heavy, ugly portal of yellow stone, erected in 1788. Considerable taste is exhibited in its plan, as well as beauty in its shady avenues of orange and lemon trees, mulberry and pepper trees, in its hedges of ever-blooming roses, and gay parterres of flowers; while the date-palm, banana, and bamboo impart a tropical, and the cypress and plane-tree an Oriental character to the spot. Fountains and statues, aviaries and summer-houses, made ruins and mounds, increase its charms in the eyes of the Palermitans. The seclusion and gloom of the cypress-grove have been appropriately chosen for the erection of cenotaphs to illustrious Sicilians; but lath-and-plaster obelisks, and stucco urns and sarcophagi, insult the memory of Archimedes, Empedocles, and Stesichorus. In the centre of the garden is a circular piazza with a fountain in the midst, where a juvenile Atlas sustains a dodecahedral universe. Over another fountain on the W. side, the royal Genius of Palermo presides, with a rock for his throne, a snake for his sceptre, and an eagle, a dog, and fruits for his insignia. The whole is explained by an inscription :—

> "Anguem, aquilam, atque canem, prudens, augusta, fidelis,
> Palladis et Cereris arma Panormus habet."

This figure is from the chisel of *Ignazio Marabitti*.

The Flora is a favourite lounge at all seasons for idle Palermitans, but on Sundays and festas it is thronged by gay crowds of all classes, drawn by some military band which plays from 1 to 3 P.M.; but never does the garden attract a greater concourse than during the five days' festa of Santa Rosalia in

July, when it is illumined nightly by myriads of variegated lamps.

Orto Botanico, adjoining the Flora. Admission is readily granted to foreigners who send in their cards to the director, Professor Agostino Tódero. The grounds comprise a space of 270 yards in length, by 90 in width. At the entrance is a modern building, a sort of temple of flowery Doric, with a double portico in the centre, surmounted by a cupola, and wings containing a lecture-room, library, and the director's residence. The architect was a Frenchman named *Fourny*. The steps are flanked by 2 sphinxes of grey stone. In the circular hall are statues of Dioscorides, Theophrastus, Tournefort, and Linnæus, while above them are busts of those eminent in botanical science, from Empedocles and Celsus, to Ray, Dillon, and Jussieu. The walls are inscribed with sentences from Pliny. In the portico behind are statues of Æsculapius and Hygeia.

In this garden you see the climate of Palermo put to the test. The date-palm attains a great altitude, far outtopping the stunted growth of Rome, Naples, and other cities of Italy. The dwarf fan-palm here rises from its humble uncultivated condition of a shrub into that of a tree 15 or 20 feet in height. The sago flourishes and bears fruit in the open air. The sugar-cane and bamboo attain respectable though not tropical dimensions. The productions of the Cape here find a kindred climate; and that South American marvel, the Victoria Regia, covers the pool with its shield-like leaves throughout the winter.

Sant' Antonino di Padova, outside the Gate of the same name, contains a picture of the Conception by *Giuseppe Marchese* (ob. 1708), of the school of Novelli. In the Oratory at the back of the church is an altarpiece of the Nativity by *Monrealese* himself, in his second style, painted on stone in 1630, after the manner of Caravaggio; the Virgin and surrounding figures are illuminated by the Infant.

Ponte dell' Ammiraglio.—The road that runs straight from the Porta di Termini leads, at the distance of scarcely half a mile, to a curious old relic of Norman times. It is a lofty bridge, now spanning the dry land, but originally thrown over the bed of the little river Oreto. The course of this having been changed in more recent times, the bridge has become useless; but it is in such admirable preservation that, if need were, it would answer its purpose as well now as it did 7 centuries and a half ago. It was erected in the year 1113, by the same George of Antioch, grand admiral to Count Roger, that built the church of the Martorana, and to this day it is called from him "The Admiral's Bridge." It has 6 plain pointed arches, each with a double row of voussoirs; the central arch is much loftier and larger than the rest, being more than 20 ft. from the ground, with a span of nearly 31 ft. In each abutment opens a small, narrow arch, to give a freer passage to the winter torrents. The masonry is large irregular ashlar, excellently constructed with cement; and the material is that yellow disintegrated limestone, containing shells, which abounds in the plain and neighbouring mountains, and was probably quarried close at hand.

It must have been between this spot and the city that the consul L. Cæcilius Metellus defeated Asdrubal in the year 250 B.C. On the advance of the Carthaginians against Panormus, Metellus made no attempt to oppose them until they had crossed the Oreto, and were approaching the walls, when the Romans with darts and arrows so maddened the elephants which led the van of the African host, that they turned round on their own forces, trampled them down in their fury, and everywhere broke the ranks. Metellus, profiting by the confusion, fell on the enemy in flank, and put him to utter rout, thus obtaining one of the most decisive victories in the First Punic War—a victory regarded by the Romans as won rather over the elephants than over the Carthaginians.

S. Giovanni de' Leprosi.—Just beyond the Admiral's Bridge the road forks. The branch to the l. leads, at a short distance, to this church, the most ancient vestige of the Normans in the neighbourhood of Palermo. Fazello and other chroniclers refer its foundation to Duke Robert Guiscard and Count Roger, during their siege of Palermo; but others, with more probability, ascribe it to Count Roger alone, who raised it, they say, immediately after the capture of the city, to mark the spot where his forces were encamped during the siege. It is, therefore, of earlier construction than any of the churches within the walls, dating from 1072, or 6 years only later than the conquest of England. A hospital for lepers was shortly after added, which was ultimately used as a madhouse, and has now entirely disappeared under successive restorations, but the church has retained its unwholesome appellation.

It is of small size, of basilica form, with 3 aisles and 3 apses. Much of what exists is reconstruction—*e. g.* the round arches and octagonal pillars of the nave; but the side-walls with their small pointed lights, the tiny red cupola with its pointed arches, and probably the small square towers which flank the entrance, form parts of the original structure. The walls are of regular masonry, now plastered over with stucco. The cupola has pendentives in the angles, as at S. Giovanni degli Eremiti. No traces of mosaics, or any other ancient decoration, are visible. Near this church once flourished a grove of palm-trees of vast size and great antiquity, but they were cut down in 1325 by the Count of Squillace, the Neapolitan admiral, out of mere spite, when he made a descent on Sicily, and laid waste the plain of Palermo.

Mar Dolce, or *La Favára.*—About a mile down the road, beyond S. Giovanni de' Leprosi, stand the remains of an ancient palace, generally supposed, like those of the Cuba and Zisa, to have been erected by the Saracenic princes. The two names by which it is known have reference to its environments, not to itself, and stand in the relation of cause and effect; for Favara (from the Arabic Fawarah) means "a spring, or gushing water," and Mar Dolce alludes to the fresh-water lake once existing on the spot, which that spring used to supply. The latter is but a translation of the term *Albeira*, applied to the lake by Benjamin, the wandering Jew of Tudela, who visited Sicily in 1172, in the reign of William the Good, and who designates the building here as *Al-Hacina*, or "the Castle." Ibn Djobair, the Spanish Arab who travelled in Sicily in the same reign, calls it *Casr Djiafar*, or "the Fortress of Djiafar," probably from some Moslem prince of that name. Benjamin describes it as a favourite resort of the Norman court. The walls of the palace, he says, were covered with gold and silver, and its pavement displayed, in its mosaic-work of different coloured marbles, "the representation of everything on the globe." He speaks of orchards of all kinds of fruit-trees, of the lake well stocked with fish, and of royal vessels, painted and gilt, floating on its surface, in which the king and his wives were wont to sail about for recreation. Its delights were also sung by a Sicilian Arab, Abderrahman of Trapani, who describes the castle as rising in the midst of a lake on an island of orange and citron trees, with a park adjoining of more than a league in circuit, stretching down to the sea, and intersected by nine canals bordered with trees, abounding in fish, and fed by two springs from the neighbouring mountain. Two palms of great age marked the spot from afar off, in the time of King Roger.

The construction of this royal retreat, however, is ascribed by Fazello to King Roger, just as that of the Zisa is attributed to King William. But though it be true that at the Favara, as at the Zisa, there is work of the Norman period, it is much more probable, thinks *Gally Knight*, that the generally received tradition of its Saracenic origin is correct. "The tradition is supported by the present appearance

of the place, the construction of the building, the baths, and the numerous Arabic associations connected with the spot. It is evident that the site was situated agreeably to Oriental habits. . . . The truth of the matter seems to be that King Roger, struck with the charms of so delightful a spot, repaired the Saracenic pile, added the chapel for his own use, and then acquired the reputation of having created the whole."

The castle is a large square pile of yellow stone, not so lofty as the Cuba or Zisa, but much more extensive. The walls are decorated with similar pointed panels, and the doors and windows are of the same form. The masonry is very large ashlar, of the same conchiliferous limestone as composes the Bridge of the Admiral. The entrance is on the N. side, and leads into a spacious court, with pointed arches in its walls. On the E. and S. are a number of ruined vaults; on the W. others preserving their roofs; and on the N. rise a tower and the Chapel of King Roger. Of the few apartments left, none retain traces of decoration. The chapel is almost a miniature of S. Giovanni de' Leprosi, but without side-aisles, and having windows only in the outer wall. Externally a singular stone cornice surrounds the little cupola. The roofs are in waves, or convex swellings, the originals of the maccaroni roofs of the Bay of Naples. The view hence of the city, the blue deep, the plain in its varied luxuriance, and the rugged mountains which enclose it, is among the most glorious around Palermo.

Outside the building, to the N., are the remains of vapour-baths, such as Orientals usually employ. They consist of vaulted rooms of brickwork, with chambers beneath in which the water was heated, and whence the steam rose to the baths. The flues which let out the smoke and steam still remain, as well as the pipes which supplied the water. The whole now forms a picturesque mass of ruin, overrun with cactus, acanthus, fennel, and fig-trees. The lake which once surrounded the castle has long been dried up and converted into an orchard, but fragments of the massive walls which embanked it are extant. On the S. side just below the castle are the piers of a ruined bridge, now crossing a brook, and probably constructed since the lake ceased to exist. The stream, which has given its name to the castle, gushes, as Ebn Haucal 9 centuries ago described it, from the very nose of Monte Grifone, which projects into the plain some 400 paces from the castle.

Santo Ciro.—At the base of Monte Grifone, which rises to the height of 2777 ft. above the sea, and close to the church of Santo Ciro, are 3 large arches obtusely pointed, faced with long bricks, but forming the entrance to parallel vaults of masonry, such as the Romans would have called *concamerationes*. Indeed the structure has been taken by the local antiquaries to be Roman, and has received the name of *La Naumachia*, though it much more nearly resembles a Nymphæum; for the spring which once fed the lake rises close at hand, and forms a large pool in front of the structure. The pointed arches and the masonry, however, alike prove its Saracenic or Norman construction. A little higher up the slope are further remains of early masonry.

Grotta de' Giganti.—Above these vaults, and in the face of Monte Grifone, are many natural caverns, one of which is full of fossil bones of extinct animals. The rock in which they are deposited is grey limestone abounding in fossil shells. "The cave is about 20 ft. high, 10 wide, and 180 above the sea. Within it is found an ancient beach, formed of pebbles of various rocks, many of which must have come from places far remote. Broken pieces of coral and shell, especially of oysters and pectens, are seen intermingled with the pebbles. Immediately above the level of this beach *serpulæ* are still found adhering to the face of the rock, and the limestone is perforated by *lithodomi*. Within the grotto, also, at the same level, similar perforations occur; and so numerous

are the holes, that the rock is compared by Hoffmann to a target pierced by musket-balls. But in order to expose to view these marks of boring-shells in the interior of the cave, it was necessary first to remove a mass of breccia, which consisted of numerous fragments of rock and an immense quantity of bones of the mammoth, hippopotamus, and other quadrupeds, embedded in a dark-brown calcareous marl. Many of the bones were rolled, as if partially subjected to the action of the waves. Below this breccia, which is about 20 ft. thick, was found a bed of sand filled with sea-shells of recent species; and underneath the sand, again, is the secondary limestone of Monte Grifone. Above the level of the marine sand the rock is jagged and uneven, as is usual in the roofs and sides of limestone caverns; below, the surface is smooth and polished, as if by the attrition of the waves."—*Lyell.*

The cave is commonly called the Grotto of the Giants; and the bones are vulgarly believed to belong to the Cyclops or Læstrygons, the fabulous inhabitants of the island. Modern science, however, informs us that they are chiefly those of the mammoth, with some belonging to a sort of hippopotamus distinct from the known species, and to animals of the dog, deer, and bear tribe.

Santa Maria di Gesú.—If, on reaching the fork in the road just beyond the Bridge of the Admiral, you take the branch to the rt., you will reach, after a drive of 3 m., the Franciscan monastery of this name lying on the lower slope of Monte Grifone, and a most conspicuous object in the scenery round Palermo. It may be reached also from Santo Ciro, from which it is little more than half a mile distant, but the path is rugged enough for a pedestrian, and utterly impracticable for any vehicle. The traveller, therefore, who would take this short cut on foot must send his carriage round to meet him at the convent. The ascent is by a winding road shaded by cypresses. The church dates from 1426, and was erected on the site of a chapel sacred to Sant' Antonio di Padova, who had resided here for a short time when he visited Sicily. In the original portions it shows, like most buildings of that period, much of the Pointed style of Northern Europe. The N. door has projecting mouldings and shafts with foliated capitals in a chaste style. By its side is another door with flamboyant tracery, leading into the chapel of the Vanni family. The W. door is of the Renaissance period, with the Almighty and his angels on the lintel, and the Apostles on the doorposts, in relief.

The church itself is of small size, with an apse at the E. end, and of plain architecture, but rich in relics. On the head of a Virgin beneath one altar is a crown of silver-gilt, which, with the robe she wears, is calculated to be worth 700 ounces. Over one altar is preserved the body of a certain St. Benedict, a canonized negro; and over the opposite altar is the body of San Matteo, Bishop of Girgenti, and founder of this church. His corpse, records an inscription, "when laid before the altar, rose from the bier on the elevation of the host, and devoutly reverenced the mass;" and since then it has wrought a standing miracle in ever "giving forth sweet odours, to the refreshment and healing of weary limbs." In the tribune are some nice fragments of cinquecento decoration in marble.

On the walls of the Chapel of the Vanni family, adjoining the church, are some curious drawings, attributed to *Antonio Crescenzio*, nearly coeval with the structure, and once covering the whole walls, but now only preserved in one corner, where a monk is represented of life-size against a background of Gothic architecture. In the next scene the body of St. Francis is lying on a bier in cloisters; beneath, is his tomb with people crowding around it, and hanging ex-votos at his shrine; and above, he is represented studying under the inspiration of the Holy Spirit. These scenes are sketched with great boldness and freedom. The faces of the monks around the bier are full of expression.

In the court around the church are numerous sepulchral monuments, and an octagonal fountain with a triple basin rises in the centre, erected by the Duke of Alcalà in 1634. The *Cloisters* adjoining the church are surrounded by segmental arches, resting on massive columns, with curious octagonal capitals, some with foliage such as is often observed in the cloisters of the North. Nothing can be more picturesque than the situation of the convent surrounded by orchards of oranges and citrons, cypresses of immense growth, clumps of stone-pines, and here and there a solitary date-palm, and overhung by steep slopes sprinkled with olives and almonds, and by cliffs of red rock studded with cactus. A winding path climbs the steep till it attains a small chapel overshadowed by ivy-covered rocks and a gigantic yew-tree. The view this commands of Palermo on the curve of the blue bay, especially at the hour of sunset, when the sky is one blaze of orange glory, when a golden mist veils the luxuriant plain, and the mountains around are masses of the richest purple, is one never to be forgotten. You can return to the city by the Vallata della Guadagna, and enter it by the Porta di Sant' Antonino, in which case you pass the

Torre de' Diavoli.—At the distance of half a mile outside the Porta di Sant' Antonino flows the Oreto through a shallow but picturesque glen, with orange- and almond-groves on its banks, and cliffs of travertine on either hand hung with cactus. This glen is called the *Vallata della Guadagna*, an Arabic word, which, according to Morso, implies the resort of washerwomen, who beat their clothes on the rocks, a name and custom which have come down from Saracenic times. You cross the river by a modern bridge, but high on the l. bank, down the stream, stands a single, sharply pointed arch, the relic of an early structure. On the rt. bank, above the bridge, and on a high ledge in the travertine cliff overhanging the glen, are some ruins, popularly called *La Torre de' Diavoli*, or the Tower of the Devils. By some it has been taken for a palace, by others for a monastery. Little now remains but a large hall, with a small pointed door, and with windows pointed outside but rounded within, divided into 2 lights. Beneath the windows runs a string-course with the dog-tooth ornament. Gally Knight believes it to have been erected so late as the days of the Aragonese kings, but Morso regards it as the remains of the ancient Norman convent of *Santa Maria d' Oreto*, corrupted into "di Loreto," from which in 1148 the nuns were transferred to the Convent of S. Salvadore within the city. The spot commands a beautiful view up the glen to Monreale, and the castled height of Monte Caputo, the church of Santo Spirito with its cypress-grove on the opposite cliff forming a picturesque feature in the middle distance.

Santo Spirito.—About half a mile to the S. of Palermo, outside the Gates of St. Agatha, or of Montalto, is the *Campo Santo*, or public burial-place of the citizens, a square enclosure of moderate size, honeycombed with tombs, adorned with sepulchral monuments, and shaded by gloomy cypresses, which form a striking feature in every view of the plain of Palermo. The public tombs are arranged in long rows beneath the trees, and are deep pits, one of which used to be opened every day in the year, but they have remained closed since 1837, when in the first 3 weeks of July they were filled with fearful rapidity by the victims of the cholera, which in that short space of time carried off one-sixth of the inhabitants of Palermo. Half the monuments bear some date in that terrible month.

Within this enclosure, and on the brink of the ravine of the Oreto, stands a Norman church dedicated to the Holy Ghost, which, together with a Cistercian monastery formerly adjacent, was founded in 1173 by Walter Offamilio, Archbishop of Palermo. The early chroniclers have not failed to record that on the day on which the first stone was laid the sun was darkened by an eclipse, an event ominous to their minds of the direful tragedy

which occurred a century later on the spot, and which has rendered it memorable to all ages. It is also recorded that in digging the foundations of this church a large treasure was discovered, which enabled Walter to rebuild the cathedral. A considerable portion of this church is of ancient construction, but it has been so altered by subsequent restorations as to have lost its original character. Externally there are no traces of antiquity, save in the 3 apses, which are ornamented with flat interlacing arches, as at Monreale, now painted black, so as to be visible from a great distance. The arches which separate the nave and side aisles are pointed and stilted, but the columns on which they rested are now cased up in massive piers, painted in imitation of granite. The windows in the aisles and clerestory are pointed; as are also the apses. In the rt. transept is a monumental slab bearing the figure of an abbot; and there is also a nice cinquecento sarcophagus, with a warrior reclining in effigy on the lid.

In the court in front of the church are ranges of massive piers, marking the plan of a vast building commenced in 1782, when this spot was first turned to a cemetery, but never completed. Adjoining the church are long galleries full of desiccated corpses, as in the vaults of many convents in Sicily. The dead are here exposed in coffins and cases, clothed in their holiday attire, many of them being children, from "a span long" upwards. "On one side," says a recent traveller, "might be seen the bones of a soldier invested in all his regimental finery, and on the other a female with her hands clothed in *white kid gloves*, her skull grinning horribly from the midst of ribbons and laces, and, but for the chapless jaws, reminding one of the expostulation of the fine lady in Pope:—

"One would not, sure, be frightful when one's dead;
And, Betty, give this cheek a little red."

Sicilian Vespers.—This site will ever be memorable in the annals of Sicily as the spot where the terrible massacre, known by this name, had its origin. The plain between it and the city is at the present day in great part encumbered with walled enclosures and gardens; it was then an open esplanade. On Easter Tuesday, in 1282, which in that year fell on the 31st of March, this then cheerful plain, carpeted with the flowers of spring, was at the hour of vespers crowded with citizens wending their way towards the church. "Divided into numerous groups, they walked, sat in clusters, spread the tables, or danced upon the grass; and whether it were a defect or a merit of the Sicilian character, threw off for the moment the recollection of their sufferings,—when the followers of the Justiciary (the French Governor) suddenly appeared among them, and every bosom thrilled with a shudder of disgust. The strangers came, with their usual insolent demeanour, as they said, to maintain tranquillity; and for this purpose they mingled in the groups, joined in the dances, and familiarly accosted the women, pressing the hand of one, taking unwarranted liberties with others, addressing indecent words and gestures to those more distant; until some temperately admonished them to depart, in God's name, without insulting the women, and others murmured angrily; but the hot-blooded youths raised their voices so fiercely that the soldiers said to one another,—'These insolent *paterini* must be armed that they dare thus to answer,' and replied to them with the most offensive insults, insisting on searching them for arms, and even striking them with sticks or thongs. Every heart already throbbed fiercely on either side, when a young woman of singular beauty, and of modest and dignified deportment, appeared with her husband and relations bending her steps towards the church. Drouet, a Frenchman, impelled either by insolence or licence, approached her as if to examine her for concealed weapons; laid hold of her and searched her bosom. She fell fainting into her husband's arms, who, in a voice almost choked with rage, exclaimed, 'Death, death to the French!' At the same moment a youth burst

from the crowd which had gathered round them, sprang upon Drouet, disarmed and slew him; and probably at the same moment paid the penalty of his own life, leaving his name unknown, and the mystery for ever unsolved, whether it were love for the injured woman, the impulse of a generous heart, or the more exalted flame of patriotism, that prompted him thus to give the signal of deliverance.

"Noble examples have a power far beyond that of argument or eloquence to rouse the people, and the abject slaves awoke at length from their long bondage. 'Death, death to the French!' they cried, and the cry, say the historians of the time, 're-echoed like the voice of God through the whole country, and found an answer in every heart.' Above the corpse of Drouet were heaped those of victims slain on either side; the crowd expanded itself, closed in, and swayed hither and thither in wild confusion, the Sicilians with sticks, stones, and knives, rushed with desperate ferocity upon their fully-armed opponents; they sought for them and hunted them down; fearful tragedies were enacted amid the preparations for festivity, and the overthrown tables were drenched in blood. The people displayed their strength, and conquered. The struggle was brief, and great the slaughter of the Sicilians; but of the French there were two hundred—and two hundred fell.

"Breathless, covered with blood, brandishing the plundered weapons, and proclaiming the insult and its vengeance, the insurgents rushed towards the tranquil city. 'Death to the French!' they shouted, and as many as they found were put to the sword. The example, the words, the contagion of passion, in an instant aroused the whole people. The multitude continued to increase; dividing into troops, they scoured the streets, burst open doors, searched every nook, every hiding-place, and, shouting 'Death to the French!' smote them and slew them; while those too distant to strike added to the tumult by their applause. The darkness of night failed to arrest the slaughter, and it was resumed on the morrow more furiously than ever, nor did it cease at length because the thirst of vengeance was slaked, but because victims were wanting to appease it. Two thousand French perished in this first outbreak. Tradition relates that the sound of a word, like the Shibboleth of the Hebrews, was the cruel test by which the French were distinguished in the massacre; and that, if there were found a suspicious or unknown person, he was compelled, with a sword to his throat, to pronounce the word '*Ciceri*,' and the slightest foreign accent was the signal of his death.

"Forgetful of their own character, and as if stricken by fate, the gallant warriors of France neither fled, nor united, nor defended themselves; they unsheathed their swords, and presented them to their assailants, imploring, as if in emulation of each other, to be the first to die. Even the altars afforded no protection; tears and prayers were alike unheeded; neither old men, women, nor infants were spared; the ruthless avengers of the ruthless massacre of Agosta swore to root out the seed of the French oppressors throughout the whole of Sicily; and this vow they cruelly fulfilled. The French were hunted down in the mountains and forests, assaulted and vanquished in the castles, and pursued with such fury that, even to those who had escaped from the hands of the Sicilians, life became a burden, and from the most impregnable fortresses, from the remotest hiding-places, they gave themselves up into the hands of the people, who summoned them to die. A very few, aided either by fortune or by their own valour, escaped with their lives and sought refuge in Messina. But the fate of William Porcelet merits eternal remembrance. He was lord or governor of Calatafimi, and, amid the unbridled iniquity of his countrymen, was distinguished for justice and humanity. On the day of vengeance, in the full flush of its triumphant fury, the Palermitan host appeared at Calatafimi, and not only spared the lives of William and of his family, but treated him with distinguished honour, and sent him back to Provence; a fact which goes far to

prove that for the excesses committed by the people ample provocation had not been wanting."

Thus records Signor Michele Amari, the historian of the Vespers. The researches made by him into the history of that interesting period have proved that this dreadful tragedy was not the fruit of the matured conspiracy of John of Procida, as has been generally represented, but the result of an unpremeditated outburst of popular fury, caused by a deep sense of accumulated wrongs and long-endured injuries. It was the abuse of power, as Dante says, that stirred Palermo to the cry of "Death, death!"

"E la bella Trinacria che caliga
Tra Pachino e Peloro sopra 'l golfo
Che riceve da Euro maggior briga,
Non per Tifèo, ma per nascente solfo,
Attesi avrebbe li suoi regi ancora,
Nati per me di Carlo e di Ridolfo,
Se la mala signoria che sempre accuora
Li popoli suggetti, non avesse
Mosso Palermo a gridar—Mora, mora!"

Santa Teresa.—Just outside the Porta Nuova is the spacious Piano di Santa Teresa, adorned with pepper-trees and a fountain, having the battlements of the Royal Palace on the E., the palace of the Due d'Aumale on the S., and the church of Santa Teresa on the W. This church, belonging to barefooted Carmelites, is of the 17th century, erected on the site of a Norman chapel dedicated to the Vergine de' Remedi. It contains several pictures. In the 4th chapel to rt. is a Holy Family, hitherto attributed to *Giacomo lo Verde*, but now believed to be the work of *Vallone*, another pupil of Monrealese. The Virgin and Joseph are leading the youthful Christ between them, bearing his cross. There is much of Novelli's treatment and colouring in this picture. The 2nd chapel to l. contains another Holy Family, with a St. Anne, by *Giacomo lo Verde*, an excellent copy of the original by Novelli in the church of the Annunziata of the Zisa. In the sacristy is a St. Joseph and Child illumined by a candle, by *Stommer*, the pupil of Honthorst; with heads of the 12 Apostles by some Flemish painter.

Casa de' Matti.—The road to the l. of the church of Santa Teresa runs to Parco and Piana de' Greci; and in it at the distance of some furlongs from the city stands the Madhouse, one of the most interesting institutions of Palermo. It was established in 1802 by a Sicilian nobleman, the Baron Pietro Pisani, who, shocked at the inhuman treatment to which lunatics had previously been subjected, renounced a life of ease and pleasure to devote himself to the amelioration of the condition of this portion of his fellow-creatures. He perceived that the system which had hitherto been followed was false; that to effect the cure of madness it was unnecessary to have recourse to fetters, strait-waistcoats, or other harsh and restrictive measures; that such tended to confirm rather than relieve the malady; but that much more might be effected by gentleness, persuasion, and humouring to some extent the peculiar folly or fancy of each patient; and especially, that the most efficacious means to divert the mind from dwelling on imaginary evils was occupation, constant but varied. Acting on this principle, his exertions were attended with wonderful success; 40 per cent. of his patients on the average were restored to reason. After many years of unremitting devotion to this noble cause, to which he sacrificed his fortune, the venerable Baron was cut off by the cholera in July 1837, in the 74th year of his age.

The present building, a large cheerful pile of simple architecture, was erected in 1825, somewhat on the plan of an old Roman villa. Admission is readily granted to foreigners. The establishment is divided into 2 distinct sections for male and female patients, and each section is separated into 4 wards for those suffering under different forms and degrees of the malady. In the spring of 1857 the number of inmates was 283, of whom 163 were men and 120 women, all chargeable to the establishment, save 35, whose friends contributed the sum of 1*s.* 4*d.* a-day towards their support. The first court you enter is surrounded by the kitchen, the refectory, the baths, the dispensary, and the chapel. Its walls, as well as those of many of the chambers, display groups of caricatures, whose attitudes and

countenances proclaim them to be lunatics, and the work of a lunatic pencil: many are the portraits of the patients, painted by one another.

In an inner court is suspended a massive chain, with the inscription

"Nunc hic non stridor ferri tractæque catenæ,"

to which the poor inmates point with triumph and satisfaction. It is surprising how much liberty they are allowed, and yet what quiet and order reign through the establishment, even in the ward of the *frenetici*. Those who are inclined to labour find occupation in the shops of the carpenters, shoemakers, and tailors within the walls, while others who have a less utilitarian bent find employment in fitting up courts, passages, and grottoes, with many strange conceits worked out by their hands. The garden absorbs the labour of others, and displays a number of exotics, besides fruit-trees and flowers in abundance, together with a small theatre, which boasts, in Greek, to be "the most wonderful in all Sicily," a description explained in Latin by the fact that it is the work of unskilled madmen.

In the female department the patients are encouraged to labour at spinning, weaving, lace-making, and embroidery, and in other industrial occupations, for the benefit of the establishment. The revenue of the institution amounts to about 2000*l.* a-year.

Albergo de' Poveri.—About half a mile from the Porta Nuova, on the road to Monreale, stands a vast pile of massive architecture of appropriate plainness, raised by Charles III. in 1746 for the reception of the poor of the city. The architect was *Nicola Palma* (1694-1779). It has a façade 500 ft. in length, and contains a church, several handsome courtyards, and a garden. Admission is readily granted to foreigners who send in their cards to the superintendent, Count Lucchesi-palli. The institution is now confined to the poor of the female sex, of whom there were in 1857 as many as 861, of all ages, under the care of 8 Sisters of Charity. The greater part are children and young girls, who enter at an early age, and never leave the institution until they quit it to be married, when they receive a dowry of 15 ounces, or about 7*l.* 10*s.* Their chances of this seem small, for they are kept steadily employed during the week, and are allowed to communicate with the outer world only on Sundays and festas for a few hours through the gratings of the Parlatorio. They are taught to read and write, and instructed in household matters, as well as in the making of maccaroni and other *paste*, and in the manufacture of silk and cotton goods. The silk department for the last 60 years has been under the superintendence of M. Bienvenu Parvin of Paris, who does the honours with all the courtesy of his nation. The silks and barèges are of superior quality to those of Catania, and may be purchased on the spot at moderate prices. In the sacristy of the church is a Nativity, attributed to *Pietro Novelli*, but its authenticity may well be questioned. In laying the foundations of this building a number of ancient tombs were discovered, and numerous sarcophagi containing human remains, with weapons, armour, coins, vases, and small figures of Egyptian character, were brought to light.

La Cuba.—A little beyond the Albergo de' Poveri, about ¾ of a mile from the gates, is a lofty yellow tower, enclosed in a courtyard to the l. of the road. It is now used as barracks for cavalry, and is sometimes called *I Borgognoni*, from a regiment of Burgundian horse which first occupied it, but it is more generally known as *La Cuba*, the name given to it by the Saracens who constructed it. The vulgar tradition is, that it received this name from a Moorish prince, who built this and its sister-palace the Zisa, and named them after his two daughters; but it is more probable that it derives its appellation from "Cubat," a vault, or dome, or from "Caabah," a square house, as others opine; and in truth, it has the appearance of a gigantic block cut to a cube, with a square projection in the centre of each side.

The monotony of the exterior, which has few windows, is relieved by pointed panels sunk in the surface, as in the Zisa, the Favara, and the Torre di Santa Ninfa. It is constructed of large ashlar masonry, cut with extreme care, and now glowing with those warm tints which age imparts in southern climes. The whole is surmounted by a parapet with Arabic inscriptions in relief on a red ground, in large Niskhi or running characters. The blocks composing the parapet fell to the ground some years ago, and have only recently been replaced; but whether this has been done in an intelligible manner must be left to a De Sacy or Hammer to determine. Before they fell, however, the inscription was carefully traced by M. Noël des Vergers, who gives the following as in part the translation :—"In the name of God, the Compassionate, the Merciful! Direct hither thy attention, stop, and behold! Thou wilt see a magnificent object belonging to the best of the kings of the earth, William the Second! No castle can be worthy of him, and his palaces are not sufficient for him. . . . . It hath been established according to the signs of the times, and the chronology of the Lord the Messiah, 1182. Praise be to God! may He ever come to thine assistance in granting thee all kinds of benefits! Oh, my God! from whom cometh all power and all security!"

The building is so purely Saracenic in character, without the slightest trace of Norman work about it, that it is startling to find it ascribed by this Arabic inscription to William the Good, in the year 1182. It is possible, however, that William only repaired an edifice previously existing, as there is reason to believe was the case with the Zisa. The entrance is in the E. front. In the centre of the tower is an open court, which retains in a recess on the S. side a fragment of a honeycomb pendentive with arabesque reliefs. In a chamber on the upper floor are also some slight remains of this honeycomb work. But beyond these, all traces of the splendour of this once luxurious Trianon of the Sicilian sovereigns have long since disappeared, and the boudoirs of William the Good and Frederick II. are converted into the barrack-rooms of troopers. This tower was polluted by those fearful scenes of blood and torture by which the ferocious Henry VI. in 1197 took his revenge on the followers of Tancred. But it is better known as the spot where Boccaccio laid the scene of the 6th tale of the 5th day of his Decameron. The summit of the tower commands a glorious view of Palermo and its plain.

Whether it be of Moslem or Norman construction, the accounts that have come down to us of the Cuba in former times accord well with its Saracenic architecture and appellation. It is thus described by Fazello, who wrote in 1560 : "Attached to the palace, which stood outside the city to the W., was an orchard about 2 m. in circumference, which was called the Park, or royal enclosure. Within it were delightful gardens planted with trees of all descriptions, and refreshed by never-failing channels of water. Here and there also evergreen thickets of laurel and myrtle perfumed the air. Across the enclosure, from the entrance to the opposite side, stretched a very long portico, with domed pavilions at frequent intervals, open on all sides for the enjoyment of the princes; one of these pavilions remains entire to this day. In the midst of the park was a vast fish-pond, containing live fish, whose walls were of wonderful thickness, and built of huge squared blocks of great antiquity, which pond remains perfect to this day, and wants nothing but the water and the fish. Over this pond impended, and, as it were, brooded, the palace built for the delight of the princes, of magnificent structure, with Saracenic letters graven on the summit, the meaning whereof I have not yet been able to discover. That nothing might be wanting to the royal luxury, in one part of this enclosure wild animals of almost every sort that could afford pleasure to the eye or delight to the palate were kept in great numbers. But all these things are now gone to ruin, and their place is occupied by private gardens and vineyards. Only the outline of the park can be distinctly

traced, because the greater part of its walls remains almost perfect. The Palermitans still call the place by its Saracenic name of Cuba." It is not easy to perceive the ancient reservoir in the court around the palace, where the troopers now exercise their horses; and the boundary walls of the Park have almost disappeared. Traces, however, of both still exist, and the vast thickness attributed to the walls of the fish-pond is borne out by the extant fragments. The "vaulted pavilion" remains entire, as in Fazello's time. It is known by the name of

La Cubola, and stands some 3 or 4 furlongs beyond the Cuba, on the opposite side of the road, in the garden of the Cavaliere Napoli. His house may be recognised by a shield in the pediment, bearing a fleur-de-lis. If your knock at the portal is not answered, turn down the lane just beyond, and try the first large door to the rt. In the midst of an orange and lemon orchard stands this pavilion, a low square tower of ashlar masonry, with an open arch of beautiful proportions on each side, surrounded by the peculiar Saracenic billet-moulding seen in the tower of the Martorana and the oldest windows of the Cathedral. The tower is surmounted by a small and graceful cupola, closely resembling those of S. Giovanni degli Eremiti, with similar pendentives at the angles. The whole building is hardly 30 ft. in height. A fountain formerly played in the centre, and traces of seats are visible within the piers. This little lodge in its orange-grove is perhaps the most genuine relic of Saracenic architecture around Palermo; so thoroughly oriental is it, that it transports you in imagination to the neighbourhood of Cairo or Damascus.

Convento de' Cappuccini.—A little beyond the Cuba a road opens to the rt., terminated by the Capuchin convent, which stands about a mile from the city. It contains nothing remarkable beyond a subterranean cemetery, such as are common enough in Sicily, but strange to the northern traveller. Before descending, the attention is arrested by two paintings at the side of the door, one representing the death of the good man, surrounded by priests and angels; the other that of the sinner, whose last moments are embittered by visions of fiends and flames. The cemetery has been well described by M. *P. E. Botta.*

"The subterranean parts of the convent are divided into a great number of galleries, in the walls of which many niches have been cut, as if it had at first been intended to place statues there; but now there are ranges of monuments, much more expressive than statues. These are dead bodies. Monks and nobles, priests and laymen, are there to be seen standing in the costume of their rank or profession. Each of these corpses occupies a small cell, to which it is attached by the back. It must not be imagined by this description that they resemble a collection of mummies. They seem to have preserved their vitality, and to move and gesticulate, and some *ciceroni* even pretend that they have sometimes spoken to the astonished tourist. As, with the exception of their clothing, these corpses are not at all confined, and their members are not in the least restrained, they are subject to no other influences than the curious phenomena which result from the greater or less contractibility of their tissues. Some of them are as stiff and upright as a sentinel in his box; others, on the contrary, seem to bend in different positions; others, again, are thrown backward, and their members are distorted as if they were suffering horrible torments. One appears in a state of demoniac fury; you see another like a victim tied to a stake; and further on, one whose grotesque postures and manners remind you of the buffoonery of a clown. There is, indeed, no violent passion or exaggerated expression which does not find a representation here." By the process of desiccation the skin and muscles become as hard as a piece of stock-fish, and, though some have been here nearly 3 centuries, it were vain to look for a skeleton among them.

The scene would be grotesque enough if it were not unspeakably ghastly, and few will behold it for the first time without strong feelings of disgust at this degrading caricature of Death. It is not so with the Sicilians. "Here the people of Palermo pay daily visits to their deceased friends, and recall with pleasure and regret the scenes of their past life; here they familiarise themselves with their future state, and choose the company they would wish to keep in the other world. It is a common thing to make choice of their niche, and to try if their body fits it, that no alterations may be necessary after they are dead; and sometimes, by way of a voluntary penance, they accustom themselves to stand for hours in these niches."—*Brydone.* "This abode of melancholy has its *fête*-day — the *jour des morts.* Upon that solemn occasion the darkness is dissipated by the lustre of the illuminations, and the usual stillness is broken by the clamour of crowds. The dead bodies are previously decked out in gala array; the old clothing of the last year is replaced by new, which is to serve for the next; and in order that nothing may be wanting to set them off, nosegays are placed in their hands, and their foreheads are sprinkled with odoriferous scents; but this pious and melancholy duty is never fulfilled by wives and mothers; for, by a strange law, no living woman is allowed to visit this tomb, and no dead one to inhabit it."—*Botta.*

Le Catacombe.—Just outside the Porta d'Ossuna is a subterranean cemetery, discovered in the year 1785, the only relic of the classic days of Palermo which remains *in situ* to satisfy the curiosity of the traveller. The key is in the possession of the Prince of Trabia, but on application to him through the landlord of the hotel he will send his servant with it at the hour appointed. You descend into a narrow winding passage cut in the rock, lighted at intervals by holes in the roof, and with large semicircular vaults opening in the walls on either hand. These vaults contain sarcophagi sunk in the rock, sometimes side by side, sometimes stretching in different directions, generally open, but here and there still covered with stone slabs. No remains have been found here to mark the period when, or the race by whom, this cemetery was constructed, and the rock has so crumbled away as to lose whatever architectural decorations it may once have possessed. But though the local antiquaries ascribe to it a Carthaginian origin, there can be little doubt that this cemetery, which in general character closely resembles the catacombs at Rome, Naples, and other places in Italy, as well as those at Syracuse, must be referred chiefly, if not entirely, to the early Christian inhabitants of Palermo.

Casino Butera.—The broad road which runs from the western angle of the city, between orchards and gardens, leads at the distance of half a mile to the *Piano dell' Olivuzza*, an open space flanked by the Casini, or country-houses of the Palermitan nobility. Here to the l. is the villa of the Duke of Monteleone; to the rt. those of the Princess of Butera and the Duke of Serradifalco. Admission to that of Butera is granted only to those bringing an order, which is easily obtained through the landlord of the hotel, for which he charges 2 tarì.

The *Casino* is a long low building, half Gothic, half classic, with a large garden attached, adorned with statues, fountains, and pavilions, and where the productions of the tropics flourish side by side with those of the island and of other temperate climes. Here you see the sago, the banana, the pandanus, the bamboo, the arum, the Norfolk Island pine, the tree magnolia, and the floral glories of Australia and the Cape, growing with the date, the dwarf-palm, the papyrus, the oleander, the orange, and the citron, while flowers in gay and varied profusion charm the eye and load the atmosphere with perfume. The gardens are laid out with much taste, and the limited space is turned to the best advantage. The view from an Ionic pavilion over Palermo and its environs

is remarkably fine. Several trees are pointed out as planted by the Emperor Nicholas, when, as General Romanoff, he occupied this casino during the winter of 1845-6; and in the house is shown a superb malachite vase presented by the autocrat to the Princess of Butera.

Casino Serradifalco.—This house contains a gallery of pictures, among which are a Holy Family by *Ghirlandajo*, an Interior by *Rubens*, the Israelites in the Desert by *G. Poussin*, a Monk by *Champagne*, a Martyrdom of St. Stephen by *Novelli*, and other works by *Teniers*, *Polidoro*, &c. There is also a choice collection of vases and other objects of antiquity. The Duke has acquired an European reputation for his researches into the antiquities of his native island, mediæval as well as classical, which he has made known to the world in many elegant and princely folios. The gardens attached to the casino are not so extensive as those of the Butera, but tastefully laid out. As you wander through the winding alleys and shady groves you perceive here a statue or monumental bust, there a fountain; now some relic of ancient days, now an ivy-mantled ruin; in one quarter a pavilion dominating the grounds and surrounding country, in another a labyrinth of tangled shrubs, with rustic hermitages full of humorous conceits and startling illusions. In one pavilion is a Bacchante in marble, by *Valerio Villareale*, sculptured in 1838. Her attitude and face are full of *abandon*; her figure voluptuous, but wanting in refinement.

La Zisa.—Close to the Olivuzza, to the S., stands the old palace of the Zisa, at the distance of nearly a mile from the Porta Nuova. Its origin and name are Saracenic. Fazello, on the authority of Moslem antiquaries, refers the latter to Azisa, the daughter of one of the Moslem princes of Sicily, whose sister Cuba gave her name to the neighbouring palace; but Morso derives it from the Arabic *aaziz*—"excellent, magnificent"—a name it may well have received from the richness of its decorations.

It was built, according to Fazello, as a voluptuous retreat by the Saracenic princes; and with its gorgeous decorations of marble, porphyry, and mosaic-work, it surpassed in splendour all the royal palaces of Italy of his day. It stood, not open to the road as at present, but in the midst of a spacious garden full of fruit-trees, and watered by perpetual springs. The palace was altered by William I. to such an extent that he is said by Romualdo of Salerno to have built it; but this must not be received literally, for the said king is stated by a contemporary writer to have built the Royal Palace within the walls, though we know he only effected certain additions and repairs. In truth, the varieties of style within the building, the purely Saracenic character of the construction and architecture, and the manifest Norman alterations, bear out the generally received tradition of its Mohammedan origin.

The Zisa is a lofty square tower of 3 stories, constructed of large ashlar masonry of yellow stone neatly put together. The exterior is relieved and ornamented with long pointed panels, as in the Cuba, the Favara, and the ancient portion of the Palazzo Reale; the windows are now small and square, whatever form they may originally have had. A battlement surmounts the whole, and on this is an Arabic inscription, not continuous, as in the Cuba, but running from stone to stone between the embrasures, and in most portions quite obliterated. The façade has been disfigured by the insertion of windows, balconies, and a large escutcheon. Nor is the doorway with its low segmental arch, now opening on the road, in its original state. It had a lofty pointed arch rising half-way into the 2nd story, as may be traced by the voussoirs in the masonry. It is now closed only by an iron grating, so that the beautiful hall within is visible from the road. To enter, however, you must ascend a flight of steps at the side of the palace, from which you descend again to the hall.

The hall is in the form of a Greek cross, having a deep alcove on three of its sides, vaulted with that elaborate honeycomb-work so common in the roofs of the Alhambra. In the two side recesses are lattice-work gratings, but in that opposite the doorway is a fountain which gushes from the wall down an artificial slope, and flows in a channel across the pavement. This fountain is unlike any in Saracenic buildings, and is proved to be a Norman innovation by the chevron on the slope. The places of the original fountains are marked by octagonal sinkings in the pavement, and the channel which connected them and carried their waters into the garden still remains. The hall, as Mr. Knight observes, "is not the less curious for having been worked upon by the Normans, in consequence of which it now exhibits the blended performances of the two nations — Norman and Saracenic ornaments side by side. The Norman additions are small marble pillars and mosaics." The granite columns introduced at the angles, with bases and foliated capitals of white marble, are a Saracenic feature, yet the capitals, with birds in pairs plucking fruit from the volutes, show a Norman restoration. The mosaics above them, on a gold ground, are of the same period; some representing archers and peacocks in medallions over the fountain are almost the counterparts of those in the Palazzo Reale; while the band of foliage which encircles the hall is purely Byzantine in character. Nothing, indeed, of the hall, beyond its plan, its honeycomb roof, and the fountains in the pavement, can be referred to the Saracens. Of its pristine beauty little remains, for the colour and gold which blazed on its fretted roof are lost under successive coats of whitewash, and a great part of its mosaic decorations has been replaced by wretched frescoes which have been attributed to *Novelli*, though it is difficult to suppose them the work even of his earliest days.

The doorway which separates the hall from the antechamber has now a segmental arch like the outer door, but this is also a restoration, for it originally rose in a lofty pointed arch to correspond with that in the façade. Both inner and outer arches rest on coupled columns of cipollino, granite, and porphyry, with Corinthian capitals of white marble sharply cut. The abaci, which are continuous, are adorned with beautiful scroll foliage in relief, of Byzantine character.

As usual in Arabian buildings, the vestibule is very wide but shallow. On its inner wall, about 12 ft. from the ground, and on a line with the abaci of the columns, is a long Arabic inscription in the cursive character, in letters about a foot high, which has puzzled the learned and received a variety of interpretations. The last word is "Alaziz," which is believed to have given its name to the palace. Above the inscription is a band of foliage, from which probably sprung a pointed roof, instead of the waggon-headed vault which now covers the antechamber. On the walls are a number of inscriptions in Spanish verse, in the inflated style of Góngora and his school, sounding the praises of the palace and its proprietors of the Sandoval family, one of whom repaired it in 1636, "ut nova præberet otia Panormi Paradisus," to which period the stanzas are probably to be referred.

The Zisa now belongs to the Marchese di San Giovanni, and is inhabited; but it has been so altered to suit modern convenience that there is little to see on the upper floors beyond the honeycomb vaultings within the recesses of the windows. Let not the visitor, however, fail to ascend the 116 steps to the roof, which is flat and surrounded by battlements, and which commands a view of such unparalleled beauty over the city and Conca d'Oro that the inscription above the doorway in no way exaggerates its charms:

"Del orbe Europa es honor—
De Europa Italia verjel—
Sicilia compendio del—
Y esta vista la mejor!"

At the back of the palace is the garden, or what remains of it. It was in good preservation 3 centuries since, for it is thus described by Leandro

Alberti, who visited it in 1526:—"At a short distance in front of the principal entrance appears a beautiful square fishpond, which is fed by the waters of the fountain in the hall. It has a circuit of 200 ft., and is lined with reticulated masonry, skilfully wrought, each side being 50 ft. in length. In the midst thereof is a beautiful square edifice, approached by a little bridge of stone, which leads to a small oblong chamber, with a window on each side. From this you enter a decorated chamber, with 3 beautiful windows, the front one looking on the palace, each divided by a banded pillar of the finest marble. The ceiling is vaulted and superbly ornamented in the Moorish style; the floor is paved with an elaborate tesselation of marble. In this room the ladies of the palace used to assemble and amuse themselves by looking from the windows at the fish swimming in the clear waters below; while their damsels, from the windows of the outer room, enjoyed the same recreation. A flight of marble steps led down into the pond. All round it was a beautiful garden of orange, citron, lemon, and other fruit-bearing trees. Many remains of ancient buildings are yet to be seen in the neighbourhood, which show that here stood many large and handsome edifices, both for the family of the princes and for the entertainment of strangers." Luxuriant orange-groves still stretch in unbroken sheets of foliage almost to the foot of the steep mountains which bound the plain on the W. The fish-pond has ceased to exist, but in front of the palace is a fountain with a female figure, erected in 1669, and an inscription which claims for the Zisa an antiquity of 11 centuries.

It is difficult to believe with some modern writers that the Cuba and the Zisa were constructed by the Norman princes. That they were the work of Saracenic artists there exists not a doubt, and that they were erected in Moslem times seems highly probable from the fact that they show no mixture of the Norman element in their architecture or in their decorations, save where these are manifest innovations. "Independent," says Mr. Knight, "of the Arabic names, the Arabic inscriptions, and the concurrent testimony of several ancient historians, the evidence of the character, the plan, and the construction of these buildings, affords the most convincing proof of their Saracenic origin. Dissimilar in plan from the keeps of the north, the Zisa and Cuba exactly resemble the palaces of the Arabs, as described by Leo Africanus and other ancient writers, and as reproduced at this day in the countries which that nation inhabits."

L' Addolorata, or parish-church of La Zisa, contains a large altar-piece by *Pietro Novelli*, representing the Holy Trinity. Dark in tone and in a wretched light, it is not easy at once to perceive the merits of this picture, but he who has patience to examine it will find much beauty in the heads, particularly in those of St. Anne, St. Joseph, and an attendant angel. The picture is in a wretched condition, with the paint peeling from the canvas. In the sacristy attached to the church may be recognised a chapel of Norman times.

L' Annunziata.—The church opposite the Zisa, attached to the Franciscan convent, and conspicuous with its red dome, has in the 3rd chapel to l. a good picture of the Holy Family, inferior in size, but not in merit, to that just described. It is also from *Novelli's* pencil.

Santa Oliva, belonging to the Minorite friars of *S. Francesco di Paola*, by which name it is also known, is a few hundred yards outside the Porta di Carini, and not far from the Porta Macqueda. The church, though founded in 1518, in its present condition has little architectural interest. Its attractions lie in 2 large pictures in the tribune, by unknown masters. That on l. wall, representing the Adoration of the Shepherds, is an excellent picture, as regards conception, composition, and drawing, and, in colour, hardly

inferior to the best works of the Venetian school.

On the opposite wall of the tribune is the Birth of John the Baptist. Here the composition wants simplicity and unity, the figures and incidents are commonplace, the lights scattered, but there is truth to nature, elaboration of ornament, and surprising brilliancy and richness of colour.

In the 5th chapel to rt. is a modern monument to the Princess Trabia, by *Villareale* of Palermo, executed in his 78th year; and in the l. transept a more ancient and interesting one to a lady of the Caravelli family, who died in 1546, and whose figure reclines on the sarcophagus. The 1st chapel to l. contains a picture by *Giuseppe Alvino*, called *Lo Sozzo*, with the date of 1607. It represents the dead Saviour in the arms of the Almighty, with St. Lawrence and St. Bartholomew in the foreground.

Villa Filippina, outside the Porta di Carini, and close to S. Francesco di Paola, is a large quadrangular garden enclosed by high walls, and surrounded by an arcade resting on piers and supporting a terrace which forms a delightful promenade. The walls of the arcade are covered with frescoes illustrating the life and miracles of our Saviour, by *Vito d' Anna* and *Antonino Manno*. The villa belongs to the brethren of S. Filippo Neri, at the Olivella, and an order from one of them is necessary for admittance.

Giardino Inglese or *Strada Libertà*. —This promenade runs from the Porta Macqueda towards the Colli, where most of the villas of the Palermitan aristocracy are situated. It is flanked by stone seats and shaded by young plane-trees enshrouded with roses, while on either hand are groves of the olive, cactus, and orange, varied by wide-spreading pines or dusky cypresses. At the further end is a garden, to whose picturesque variety of surface, pathway, and production, the promenade owes its name. This is the Hyde Park of Palermo. In the afternoon it is peopled by a gay crowd driving up and down in smart equipages, in which many a compliment is paid to English taste, or parading beneath the trees and enjoying the view over the luxuriant foliage to the soft blue bay, with its rampart of rugged mountains.

La Favorita, a royal villa, 4 or 5 miles from Palermo, lying beneath the precipices of Monte Pellegrino. To obtain admittance an order from the Marchese di S. Giorgio is necessary, which can be procured by the landlord of the hotel. The road to it lies through the English Garden, and then across *I Colli*, a portion of the plain thickly studded with villas, passing the fiery red casino of the Marchese Spaccaforno, with the more sober Villa Ranchabili on the l., and the long Villa Airoldi on the rt., fronted with an array of female busts in varied fashions of head-dress, but all with one bosom bare. Just beyond this a large gateway, flanked by couchant lions, gives access to the gardens of the Favorita; but to reach the palace you must drive a mile or two farther, taking the road to the rt. The casino, built by Ferdinand I. during his forced residence in Sicily, is in the Chinese style, ugly and uncouth, and in its every part gives proof of eccentricity. You first descend into the ball-room, which is underground; then mount to the dining-room, where by a simple contrivance the table is supplied directly from the kitchen, so as to dispense with the services of attendants. In the bed-rooms the Chinese style gives place to others. One room is furnished *à la Turque*, with divans presented by the Sultan; another has decorations from the walls of Pompeii; a third is lined with Siculo-Norman mosaics; a fourth is adorned with bas-relief portraits of the royal family, with inscriptions that do credit to the heart of the old king. Two corkscrew staircases lead up to the Chamber of the Winds on the roof, which commands a magnificent view over the plain and encircling mountains.

Hard by the palace is a handsome fountain surrounded by Egyptian heads,

with a Doric column in the centre supporting a cast of the Farnese Hercules. The grounds are very spacious, extending for several miles along the base of Monte Pellegrino as far as the little secluded bay of Mondello. They are filled with foliage in rich profusion and variety, in which the *utile* contends with the *dulce;* the olive, the orange, the walnut, and the manna-ash, mingling with the ilex, the plane, the cypress, and the laurestinus, while the vine, the sumach, and corn diversify the glories of southern horticulture. You are allowed to drive through the grounds. The Favorita was so called from being the favourite abode of Ferdinand I. during his residence in Sicily at the beginning of this century, and has sundry interesting associations connected with the English occupation of the island. Chief of these is the *coup d'état* of Lord William Bentinck in 1812. The old king had resigned the sovereign power unreservedly to his son Francis, the hereditary prince, and had engaged to send his queen, who was continually plotting against the British, out of the island. But suddenly resuming the reins of government, he placed himself in opposition to Lord Bentinck, who demanded that he should strictly keep his engagements, on pain of being treated as an enemy of Great Britain, and gave him a few days for consideration. The king refused to comply with these demands, and left Palermo for La Favorita, where he thought, in the midst of his adherents, to be able to set the British Minister at defiance. The Palermitans flocked out to the Favorita, not from sympathy with their monarch, whom they abhorred, but to witness the threatened contest between him and his allies, and they established a sort of fair around the royal villa. But Lord Bentinck, on the night preceding the day on which the king was to return a definitive answer, marched all the British troops in Palermo to the gates of the villa, when the king, finding him in earnest, and that resistance was useless, acceded to all his demands.

Istituto Castelnuovo.—On your return from the Favorita stop at a large yellow building with an open Doric colonnade, bearing the inscription, "To Sicilian agriculture." This was erected by the bequest of Carlo Cottone, Prince of Castelnuovo, some 30 years since, for the instruction of youths in the principles and practice of agriculture. They are admitted between the ages of 12 and 19, and remain 7 years in the institution, when they are fitted to take posts as *fattori*, or stewards to landed proprietors. Each pays 20 *onze*, or about 10 guineas, a-year, which sum covers all expenses of clothing, boarding, and instruction, not only in agriculture, but in the usual branches of a commercial education. There is a free school within the building, where the children of the neighbourhood are taught the rudiments of knowledge on the Lancasterian plan. There are also a chapel and a museum attached, and extensive grounds for the practice of the students. Here are long avenues of cypresses and laurestinus, a rustic theatre, and a fountain with a statue of Music by *Ignazio Marabitti*.

The Port.

The road which runs from the Porta di S. Giorgio along the shores of the Port towards Monte Pellegrino, passes through the noisy, bustling, crowded, and dirty suburb of *Il Borgo*, the resort of soldiers, sailors, and fishermen, and of those who minister to their wants and prey upon them. At the distance of a mile from the gate is a large open space called Piano de' Quattro Venti. Here the road forks; one branch runs straight on beneath the walls of the Vicaria towards the Favorita; another a little to the rt. terminates at the foot of Monte Pellegrino; and a third continues round the shores of the Port to Belmonte.

Vicaria.—This prison is of recent erection, and externally resembles a polygonal fort of yellow stone, with towers at the angles, enclosing 3 lofty, detached buildings, arranged on the panoptical principle, with their inner

ends converging towards a common centre. This prison was completed in 1840, previous to which the inmates had been confined in the building now known as the Reali Finanze in the Cassaro, in the most frequented portion of the city, which became not only an eyesore, but a positive nuisance, literally and morally polluting the atmosphere of the neighbourhood.

Arsenale.—Taking the road round the Port, between long lines of *Barracks* raised by Philip IV., and now the principal quarters of the troops stationed in Palermo, and passing the *Reale Casa di Correzione*, or Royal House of Correction, you presently reach the Arsenal, erected in 1630 by *Mariano Smiriglio*, architect to the Senate. It is a wide building of yellow stone, resting on 4 noble arches, intended as slips for the construction of small craft, but now used as magazines for naval stores. The upper floor, whose lowness injures the majesty of the edifice, is now employed as a prison for galley-slaves.

Reale Seminario Nautico.—Adjoining the Arsenal is the Royal Nautical College, founded in 1789 by Giuseppe Gioeni, a mean building, enclosing a court, in which stands a figure of Neptune, but an excellent institution, as it furnishes Sicily with skilful pilots and mariners.

Molo.—At the entrance to the Mole is a small square battlemented fort, with towers at the angles. The Mole is a fine work, nearly ¼ of a mile in length, defended to seaward by an artificial barrier of rocks. The natural port of Palermo having been almost choked in the course of centuries, it was found necessary in the reign of Philip II. to provide a substitute, and the first stone of this Mole was laid in 1567 by the Viceroy Don Garcia de Toledo; it was completed in 1590 by the Viceroy D. Diego Henriquez de Guzman, the architect being *Mariano Smiriglio*, and was esteemed in that day a triumph of art, not inferior to the works of ancient Rome. At its extremity is a lighthouse, erected in 1593 by the Count of Olivares, with a telegraph, enclosed by a small battery. The whole cost the Senate nearly a million sterling. The port is capable of containing a large number of vessels, and is defended from every wind save those between the E. and N.E., which render it difficult for a ship to leave the port, as the W. and N.W. winds prevent it from entering.

Lazzaretto.—About ¼ of a mile beyond the Mole towards Monte Pellegrino, and on the rocky bay of Acqua Santa, is the Lazzaretto, founded in 1628, and restored and enlarged in 1833, which has no interest for the English traveller, beyond containing within its walls the Protestant cemetery, shaded by cypresses.

Casino Belmonte.—On the slope above the village of Acqua Santa stands the villa of the Prince of Belmonte, a handsome pile of yellow stone, with a double portico. It is situated amid the rocky declivities at the foot of Monte Pellegrino; its grounds, adorned with fountains, statues, temples, and pavilions, with a gorgeous array of flowers, and a luxuriant vegetation of orange and other fruit-trees, sobered here and there by the lofty pine and cypress, have all the additional charms of a most picturesque variety of surface, of a background composed of the stupendous red precipices of the mountain, and of a view in front of unparalleled magnificence. This is seen to most advantage from the Moorish kiosque, at the highest part of the grounds. On the side of the house is a stone bearing the autograph of the Emperor Nicholas, who spent the winter of 1845-6 in Palermo.

Near the Casino is a spring of saline water, said to resemble Epsom salts, which has given the name of Acqua Santa to the hamlet.

Mondello.—Beyond Belmonte a picturesque path leads round the base of Monte Pellegrino to the little bay of Mondello, which separates that mountain from Monte Gallo. Carriages cannot proceed much beyond Belmonte, but a delightful excursion may

be made on foot or horseback to that bay, returning to Palermo through the grounds of the Favorita. A little beyond Belmonte a road opens to rt. to the hamlet of *L'Arenella*, where is a tunny-fishery. Rather more than 1 m. beyond Belmonte is the *Campo Santo Comunale*, a large enclosure, where the victims of the cholera in 1854 were interred. Beyond this is the *Tonnara della Vergine Maria*, another village, where the tunny-fishery gives employment to some 200 souls. The mountain rises above the road in tremendous walls of red or grey rock, feathered with spurge and cactus; and apparently on the highest point, at the very verge of the precipice, the white statue of Santa Rosalia gleams against the blue sky. There are sundry caverns of vast size in the precipices above you, hung with stalactites in fantastic forms, which have received various names from the peasantry, such as *Grotta de' Morselli*, facing the E.; *Grotta del Passarello*, more to the N.; and *Grotta dell' Alloro*, or *G. Perciata*. Others of the same description, and called *Le Giarraffe*, are hollowed by the sea in the low cliffs at your feet. Crossing the slopes at the base of the mountain, which are green with corn, sumach, and vines, and dotted with olives and carobs, you pass a rocky point, and the sandy bay of Mondello opens to the view. It is a quiet, secluded spot, surrounded by the vineyards and shrubberies of the Favorita, and overhung by the precipices of Monte Pellegrino, which here terminates in an abrupt wedge of rock. The geologist should not omit to visit a cavern, called *Grotta Perciata*, at the northern point of M. Gallo, and at 160 feet above the sea, which was discovered in 1859 to contain a quantity of fossil bones of various animals. On the return to Palermo the road lies through the royal grounds of La Favorita, which on this side are open, with no jealous Cerberus to guard the portal.

To those fond of the water the excursion from Palermo to the bay of Mondello by sea will offer many attractions. Besides the wild magnificence of Monte Pellegrino, whose red precipices tower to the very zenith on the one hand, the low cliffs at their base have most singular and picturesque features, thus described by the French naturalist, *M. de Quatrefages*: "Nature has here produced one of those beautiful effects which would be a study to the painter. The porosity and unequal density of the calcareous stone of which the shore is formed have made it yield in every direction to the force of the waves, which have entered every crevice and washed over every point, until the entire mass has been undermined and broken up on all sides. These semi-arches, which are crowned and garlanded by the cactus and other shrubs, give rise to a perfect labyrinth of grottoes, which defies all description. It would require the skill of the most accomplished artist to give an idea of the marvellous admixture of forms, colours, and effects produced by the vast halls, where irregular porticoes, with strangely contorted pillars, seem cut out of colossal agates; and where all the most widely differing colours, from milky white to blood red or raven black, are blended together, varied and contrasted in the most striking manner. But no artist's touch can convey an idea of those submarine grottoes, those narrow and deep fissures, in which the waves are engulfed and swallowed up amid the strangest and wildest sounds. The slight ripple raised by our small bark sufficed to awaken these singular voices, which fell upon the ear like the prolonged cry of some giant monster whose rest had been abruptly disturbed. What, then, must be the awful rush of sounds given forth from these thousand-mouthed openings when they meet the shock of the high billows as they are driven onwards by the blast of the tempest!"

Monte Pellegrino.

Monte Pellegrino is a mass of calcareous rock, rising to the height of 1963 Eng. ft. above the sea, and surrounded on all sides by inaccessible

precipices, save on that facing Palermo, where a natural depression has been taken advantage of to form a zigzag road to the summit. The mountain was called *Ercta* (Ἑρκτή) by the Greeks —a word expressive of its impregnable character. By the Saracens it was designated *Belgrin*, or "neighbouring mountain," which has been corrupted into Pellegrino, a name now rendered appropriate by the pilgrimages made for more than two centuries past to the shrine of Santa Rosalia on the summit. The Carthaginians made this height a stronghold, which they were compelled to yield to the assault of Pyrrhus and his Epirots; though in the First Punic War Hamilcar Barcas held it for nearly 3 years against all the efforts of the Romans to dislodge him. Polybius accurately describes it as a rough and craggy mountain rising from the plain to a considerable height, and surrounded by almost inaccessible precipices; but he exaggerates its size when he calls it more than 100 stadia or 12 m. in circumference at the top. It is about that size at its base, and may measure round the edge of its cliffs between 8 and 9 m.

The mountain is not of difficult access, as there is an excellent road as far as the Grotto, constructed in the last century at great expense. No one who is not absolutely an invalid should omit to ascend Monte Pellegrino, and a clear day should be selected, when the view from the summit well repays any amount of fatigue. It is possible to reach the Grotto in a carriage, but the true lover of mountain-scenery will do it on foot, in which case he may drive to the base of the mountain, rather more than 2 m. from the city, for the sum of 3 or 4 tarì, and the ascent from this point to the Grotto will take him little more than one hour. Or he may charter a donkey in Palermo to carry him to the summit for 4 tarì, with an equal sum in addition for the driver, should he take one.

The lower part of the ascent is paved and very steep, zigzagging upwards in short and sharp turns, by a series of bridges spanning a hollow, which in winter is the bed of a torrent. This causeway is aptly termed *La Scala*, or the Staircase. When it is surmounted, halt a moment to enjoy the enchanting scene that lies beneath you of Palermo, its port, the plain, the bay, and the mountainous coast to the eastward, seen through a framework of naked precipices. The road now runs in a more gentle ascent northwards, with the bare craggy slope above it on the rt., and a deep rocky hollow on the other hand, beneath which stretches the rich plain of Palermo, sprinkled with hamlets and villas, among which the particoloured Favorita is conspicuous amid its dark groves. At the shoulder of the mountain, and at the height of 1474 Eng. ft. above the sea, is a small oratory, or wayside cross, called *La Croce*, where the *Hermitage* or *Grotto of Santa Rosalia* comes into view at a short distance. It is a gloomy-looking building at the base of a lofty cliff, and occupies the very spot where, on the 15th July, 1624, the bones of the saint were discovered for the salvation of Palermo. To satisfy curiosity we will give a slight sketch of the history of the patron-saint, according to the version received by the citizens.

Santa Rosalia was born at Palermo in the year 1130, of parents nearly allied to the blood-royal of Sicily, and boasting also a descent from Charlemagne. She is generally supposed to have been the niece of King Roger, and to have been brought up in the royal palace. Yet, though reared in all the luxury and refinement of the period, at the early age of 12, urged by a strong spirit of devotion, she abandoned the splendours of the court and the shelter of her father's roof, and fled to the mountain of Quisquina, some 40 m. from Palermo, where in a damp and gloomy cave she passed some years in solitude, prayer, and penance. After a while she was removed by an angel to Monte Pellegrino, where she took up her abode in a similar cavern for the rest of her life, which terminated in 1166. Her sanctity being recognised by the Palermitans, she received the honours of

beatification, but did not attain her present position as chief protectress of the city till 4 or 5 centuries had elapsed. When in 1624 a pestilence ravaged Sicily and committed fearful havoc in Palermo, and when the virgin-martyrs Santa Ninfa and Santa Cristina had been invoked to little purpose, Santa Rosalia appeared in a vision to a woman sick in the hospital, cured her in an instant, and commanded her to visit her Grotto on Monte Pellegrino. She did so, and fell asleep within the cave, when the saint again appeared to her, and pointed out the spot on which her remains were to be found. After much research these were discovered enclosed within a hollow mass of rock, and were collected with due reverence and consigned to the archbishop. The violence of the pestilence was at first in some measure allayed, but, as scepticism was entertained in certain quarters as to the authenticity of the relics, the plague soon broke out with redoubled fury. One day in February, 1625, a certain citizen named Vincenzo Bonelli, wandering over the mountain in pursuit of game, with the view to divert his thoughts from the loss he had just sustained in the person of his wife, suddenly encountered a beautiful damsel, who addressed him thus: "Fear not: come with me, and I will show thee my grotto." So saying, she led the way upwards to the cavern where her bones had been brought to light. Vincenzo then ventured to inquire her name. "I am Rosalia," she replied. "Then why," cried he, prostrating himself at her feet, "do you leave your native city a prey to so much affliction?" "Heaven hath so willed it," answered the saint; "but the scourge will be stayed when they put an end to their vain disputes about my bones, and carry them in solemn procession throughout the entire city." She then enjoined Vincenzo to confess his sins, and make known what he had witnessed to his confessor, and, foretelling that within 4 days he would fall a victim to the pestilence, she vanished from his sight. No sooner had he reached the city than he was seized with the disease. He sent for his confessor, made all known to him, repeated it in the presence of two Capuchins, received the last consolations of religion, and expired at the time predicted by the saint. All scepticism was now at an end. In obedience to her command the relics were carried in procession to the cathedral, and then through the city, attended by the archbishop and clergy, the nobles and senate of Palermo, and from 100 a day the number of victims fell suddenly to 4 or 5, and the plague ceased altogether when the relics had made the circuit of the entire city. In commemoration of this deliverance a festival is annually held in honour of the saint, when for 5 days, from 11 to 15 July, the whole population of Palermo give themselves up to a frenzy of pious dissipation.

Entering the Hermitage you are conducted to the chapel, through a vestibule supported on twisted columns of the local alabaster, called *cotognino*, and through an open court overhung by the cliff. At the other end, in a dark, damp cavern, is the chapel of the saint. High in the rock to the l. a hole is pointed out as the spot in which her remains were found. Beneath the altar, and enclosed by an iron railing, lies a marble statue of the saint in the act of expiring, the work of *Gregorio Tedeschi*, a Florentine sculptor of the 17th century. The robe that covers her is of beaten gold, chased with flowers, the gift of Charles III. in 1748; a wreath of gold flowers encircles her brow, a cross and staff lie on her bosom, and a book and skull by her side—all of pure gold. A cherub in marble leans over her, offering a lily of gold. "We found the saint," says *Brydone*, "lying in her grotto, her head reclining gently upon her hand, and a crucifix before her. This is a statue of the finest white marble, and of most exquisite workmanship. It is placed in the inner part of the cavern, on the very same spot where Santa Rosalia expired. It is the figure of a lovely

young girl of about fifteen. The artist has found means to throw something that is extremely touching into the countenance and air of this beautiful statue. I never in my life saw one that affected me so much, and I am not surprised that it should have captivated the hearts of the people."

An inscription is shown in the grotto as being a copy of one carved by the saint's own hand on the rock in the cave on Monte Quisquina, expressive of her determination to dwell there for the love of Jesus Christ. On the 3rd and 4th September a festa is held in the grotto in commemoration of the saint's death; and crowds of people come up from Palermo, and set up booths in front of the hermitage.

On the highest peak of the hill, 489 ft. above the grotto, is an ancient beacon-tower, one of those which in former times were erected all along the coast of Sicily, to give warning by large fires of the approach of Barbary corsairs, or of an enemy's fleet. On the shoulder of the mountain below it, to the N.E., is the telegraph; and at about a mile from the hermitage, in that direction, stands, within a ruined oratory at the very verge of the cliff, and on a lofty pedestal, a colossal statue of Santa Rosalia, which serves as a landmark to mariners. It is of the grey limestone of the mountain, save the head, hands, feet, and crucifix, which are of white marble. It was shattered by lightning in 1841, and has only recently been restored by *Rosolino La Barbera*.

The traveller must not omit to visit this statue, as the view from it over the bay and coast is glorious beyond conception. Here you are at the height of 1504 ft. above the bay, so high that the tallest ships are dwindled to sea-birds on its glassy surface. The city itself is not visible, being concealed by the grand cliffs to the rt., but the whole coast is mapped out beneath you. The picturesque promontory of Zaffarana, some 10 miles distant, appears almost at your feet; you look over it into the beautiful bay beyond, with Termini at the base of Monte Calogero, and the square scarped rock of Cefalù bounding the bay at the distance of some 45 miles. The islands of Alicudi and Felicudi rise like two lofty cones from the deep; and even the other Æolian Islands (Saline, Lipari, and Volcano) are all dimly visible on the horizon, though at the distance of 100 miles. The faint headland of Capo Orlando is almost as remote, and the snowy crest of Etna gleams in the sun at a considerably greater distance. At the foot of the mountain, to the N., lies the little bay of Mondello, overhung by the red cliffs of Monte Gallo; and far beyond it the low island of Ustica stretches along the horizon. Nothing can be bolder or wilder than the outline of the mountain itself as seen from this point. The precipices around and beneath you are stupendously lofty and steep, and the summit is an uneven plain, without tree or shrub, and rugged with sharp grey rocks, among which herds of cattle and horses are picking what seems to be an impossible pasturage, and over which the eagle appears to be in vain hovering for his prey. From April to June, however, these uplands are full of quails, which afford abundant sport to the citizens of Palermo.

Excursion to Monreale.

One of the first objects of the stranger in Palermo is to visit Monreale. As it lies at the distance of little more than 4 m. from the gates, this is of easy accomplishment. To the pedestrian it is a delightful walk. Horses may be hired for 1 dollar, donkeys at 4 tarì each, for the excursion; and if you take a boy, he expects the same pay as his beast. Those who would drive must take a carriage with 2 horses, for the ascent is steep and tedious. This may be had for 12 or 14 tarì, the toll of 16 *grani* at the *barriera* included. They who would rather spare their purse than legs may take a carriage to the foot of the ascent, 3 m. from Palermo, for 4 or 5 tarì, and order it to come out again

and meet them there at any hour they may appoint, for another such sum, securing the performance of this engagement by deferring payment until the return.

The road to Monreale runs straight from the Porta Nuova to the S.W. At ½ m. you pass the Albergo de' Poveri, and the nunnery of S. Franeesco de Salis opposite, the chief eduеational establishment for young ladies in Palermo; at ¾ m. the church of the Vittoria and the Cuba palace; at 1¼ m. the Cubola, and a little beyond, on the same side, the Palazzo Palagonia, with a pretentious façade; at 2½ m. the entrance to the grounds of Bocca di Falco, a casino belonging to the hereditary prince. At 3 m. you reaeh the *barriera* or tollgate, and begin to ascend by a road eonstructed in 1765 by Archbishop Testa at his own expense. Higher up by a fountain the old road crosses the new, and the spot is marked by appropriate Latin couplets. The road winds up supported by strong buttresses, adorned with urns, fountains, and flowering shrubs, and overhung by the rugged cactus-grown steeps of Monte Caputo, whose crags threaten to topple down on you as you pass. All the way up the eye wanders over an earthly paradise of olive, almond, carob, and orange trees; and every breeze comes laden with perfume. Half-way up, a large fountain, overshadowed by eypresses and adorned with figures of children elimbing the rock, offers refreshment to the passenger. At the top of the ascent, just without the gate, stands the Poor-house, or "Ptochotrophium," as it is pedantically called, of Monreale, erected in 1834.

Monreale is a long straggling town on the shoulder of Monte Caputo, with no inn fit for any one more civilised than a muleteer; but as the town may be regarded as a suburb of Palermo, this want is of little moment. Monreale owes its origin to a Benedictine convent founded here in 1174 by William the Good. Below the hill had long stood the little chapel of Santa Cyriaca, or Santa Domenica, where, till the Norman conquest, the Greek archbishop had been wont to celebrate the rites of Christian worship in humble obscurity, but no church occupied the spot until the reign of William II.; and although Fazello tells us a Saracenie village named Bulchar formerly stood here, the more general opinion is that the site was previously a wild forest where the Norman princes indulged their hereditary passion for the chase. Tradition states that William, once hunting in this forest, stopped to repose awhile beneath a tree, and there fell asleep, when the Virgin appeared to him in a dream, and eommanded him to erect a ehurch to her honour on the very spot where he lay. Prompted by religious zeal, he erected a church, "the like of which," said Pope Lucius III., who in 1182 raised it to a cathedral, "hath not been eonstructed by any king even from ancient times, and such a one as must compel all men to admiration." William also added a monastery, which he filled with monks of the Benedietine order of La Cava, and endowed with ample territory and rich gifts. A town soon sprang up around the monastery, and, from its situation and the rank of its founder, received the name of Monte Reale, or the Royal Mount. It now eontains many other churches, and a population of 15,638 souls.

Il Duomo.—The Cathedral, which stands near the entrance of the town, on the brow of the hill overhanging the plain, is unquestionably the most beautiful and elaborately decorated temple that the Normans erected in Sicily, and the most splendid monument of that peculiar style, or mixture of styles, produeed by the employment of Byzantine, Saracenic, Italian, and Norman workmen. It is on a scale not inferior to the cathedrals erected by the Norman kings in France or England, being externally 313 ft. in length, and 124 in breadth. In plan it is a Latin cross, and nearly resembles the cathedral of Cefalù, having 3 apses, no eentral tower or eupola, but 2 square towers at the W. end, which are connected in the same manner by a portico. The exterior has undergone

alterations at various periods, except the E. end, which remains in its original state. "Externally, it must be admitted, this cathedral is but little imposing. Here are none of the lofty towers, decorated windows, and ponderous buttresses of the North. The sides of the edifice are plain, and but poorly relieved by a few small lights. The W. front is uninteresting, if we except the great portal; but the E. end presents a very remarkable specimen of the tall and slender pillars, interlacing arches, and elaborate mosaics peculiar to this style of architecture. Great richness and piquancy are produced by this style of ornamentation, the arches being formed of alternate blocks of black and white stones, and the panels diversified with various devices and colours. The general effect of this style of architecture is very graceful, especially when seen under the brilliant light of a southern sun." —*Bartlett.* From this work you may learn the original character of the ornamentation on the apses of the Cathedral, Santo Spirito, and other Norman churches of Palermo, before this was overlaid by paint and plaster.

The *North Portico* was added in 1569 by the Cardinal Alessandro Farnese, then Archbishop of Monreale. The bronze doors are contemporary with the church, and the work of *Barisano di Trani*, who flourished at the close of the 12th century. The style of art, like all Italian works of that early period, is Byzantine, both in the figures and ornamentation. The doors are divided into 28 square compartments in 7 tiers, 4 squares in each, separated and surrounded by relieved arabesques of great beauty and delicate execution. In the upper tier the Saviour is represented in the 2 central compartments in the usual Byzantine manner, with open book on his lap and right hand raised in benediction; the outer squares contain figures of St. John the Baptist and Elijah. In the next row are the Deposition, the Resurrection, the Virgin and Child, and St. Nicolas. In the 3rd row are the apostles SS. John, Matthew, Peter, and Paul; in the 4th, SS. Bartholomew, Andrew, Philip, and James; in the 5th, St. George and St. Eustace, both on horseback, in the outer squares, and lions' heads in the inner; in the 6th, SS. Thomas, James, Simon, and Thaddeus. The bottom row contains the figures of a genius and archer in the inner squares, the outer being filled with the arms of the cardinal archbishop Giovanni di Roano. All these saints have their names inscribed in intaglio; and the compartment of St. Nicolas, in the 2nd row, also contains the name of the artist, "BARISANUS TRAN. ME FECIT." These bronze gates closely resemble, in subjects, ornamentation, and execution, those at Trani and Ravello in the kingdom of Naples. Those of Trani also bear the name of Barisano; those of Ravello the date of 1179, and may be presumed to be by the same hand. The door is enclosed by a band of mosaic-work, above which are the arms of the Norman kings, also in mosaic.

The 2 square towers that flank the W. front had originally 5 stories, and rose to the height of 190 ft.: that to the N. does not now rise above the roof of the church, and the other has lost its upper story. They are heavy structures without external ornament, with plain pointed windows, divided in the highest story only by slender pillars.

The *West Portico* is an innovation of 1770, in the Italian style, and its round arches are out of character with the pointed architecture of the building; but the great door itself is ancient, and a rich and elaborate specimen of a Siculo-Norman portal, showing a blending of Greek foliage and mouldings with Saracenic mosaics and Norman zigzags. It is obtusely pointed, with 4 orders or fasciæ of white marble, the inner displaying the quadruple chevron, and the others scroll-foliage, acanthus-mouldings, and bands of mosaics. The pilasters below the imposts have similar enrichments; and the capitals, which are continuous, bear curious hunting-scenes, or contests between men and beasts, all in relief. Round the whole is a pedimented label enriched with Greek mouldings. It encloses a magnificent door of bronze,

richly ornamented with arabesques and with Scripture subjects in relief, in 42 compartments. An inscription at the bottom records the name of the artist and the date of his work: "Anno Dei mclxxxvi. Indictione III. Bonannus Civis Pisanus me fecit." *Bonanno da Pisa*, who is believed to have been a Greek, was so celebrated in his day as to be engaged, in 1180, to make the great bronze gates of Pisa cathedral, which were destroyed by fire in 1596; and from the representations of those gates still extant, it is proved that many of the scenes in this of Monreale are but reproductions of those of Pisa. Bonanno had equal renown as an architect, and, jointly with Guglielmo Tedesco, erected, in 1174, the celebrated Leaning Tower of Pisa. The broad band of arabesques up the centre of the door is not by him, but by some Sicilian artist, as it displays a mixture of Greek and Saracenic designs. The figures in relief are of Byzantine character, rudely but boldly designed, better in motive than in execution. The series commences at the bottom on the l. hand, above the lions and griffons—the Creation of Man, the Birth of Eve, Adam and Eve in Paradise, and the Fall; in the 3rd row, the Curse, Eve serving Adam, the Birth of Cain and Abel, and the First Sacrifice; in the 4th, the Death of Abel, Noah's Ark, Noah drinking Wine, Abraham entertaining the Angels; in the 5th, the Sacrifice of Isaac, the three Patriarchs, Moses and Aaron, and Balaam's Ass; in the 6th, Prophets in pairs; in the 7th, the Annunciation, the Visitation, the Nativity, and the three Kings of the East; in the 8th, the Slaughter of the Innocents, the Flight into Egypt, the Purification, the Baptism of Christ; in the 9th, the Temptation of Christ, the Raising of Lazarus, Christ entering Jerusalem, and the Transfiguration; in the 10th, the Last Supper, the Betrayal, the Crucifixion, and "the Prince of this World is judged;" in the 11th, the Sepulchre, Christ and Mary in the Garden; the Disciples at Emmaus, the Ascension. In the head of the door are two larger compartments, with the Virgin in heaven, and the Saviour on his throne in glory. The inscriptions attached to these reliefs are curious, as showing the first steps of the process by which the Latin was corrupted into that vernacular which in the next century was cultivated with such success by the Suabian monarchs of Sicily.

"When the bronze doors are thrown open, the effect of the interior covered with gold and mosaic, and sunk in a rich half-shadow, is indescribably gorgeous."—*Bartlett.* "The magnificence of William II.'s creation was reserved for the interior; but nothing can less resemble the interior of Norman churches in the North than the interior of Monreale. Here are no massive buttresses, no round arches, no triforium. Single pillars, taken from Roman buildings, support pointed arches on each side of the nave."—*Knight.* Like the Cappella Palatina, this cathedral has little Norman but the name; and save the pointed arches, which are nevertheless unlike any in northern churches, nothing of Gothic architecture is here to be seen. All is Latin, Byzantine, or Saracenic. "There is scarcely one single form or detail in the whole building which can strictly be called Gothic, or which points to any connexion with northern arts or races. The plan is that of a Roman basilica, far more than of a Gothic church. No vault was ever built or intended. The central is divided from the side aisles by pillars of a single stone, generally borrowed from ancient temples, and, in this instance at least, with capitals of great beauty, suited to their form, and to the load they have to support. The pier-arches are pointed, but not Gothic, having no successive planes of decoration, but merely square masses of masonry, stilting arches of equally simple form. The windows, too, though pointed, are undivided, and evidently never meant for painted glass. The roof of the nave is of open framing, like those of the basilicas, ornamented in Saracenic taste. The aisles, the intersection of the transepts and nave, and the first division of the sanctuary, are richer, and consequently more truly Moorish. The apse again is Roman. Taken altogether, it is only the accident

of the pointed arch having been borrowed from the Moors that has led to the idea of a Gothic feeling existing in these edifices. It does exist at Messina and Cefalù, but here is almost wholly wanting."—*Fergusson.* In truth, though the plan is Roman, the architecture is almost entirely Saracenic, as is also the marble panelling of the side-aisles, while the mosaics on the walls afford the most gorgeous display of Byzantine decoration now in existence. "Combining as it does so many styles, nowhere else seen in juxtaposition, and wrought into one grand whole by the master-mind of the architect, the Cathedral of Monreale is the most curious, as well as magnificent monument of the period which gave it birth."—*Bartlett.* It is the latest, and, beyond all question, the most splendid of the works of the Norman kings.

The church is divided into 3 aisles, by 18 columns of grey granite, 11 of which are monoliths. Their capitals and bases are of white marble; the latter, either Attic or Corinthian, rest on square plinths of dark marble; of the former 9 are Corinthian and ancient, the rest are contemporary with the church, and of an uniform pattern, having acanthus foliage below, cornucopias in the place of volutes, and female heads of classic character in medallions between them, all elaborately and delicately cut. The walls of the church are lined to a certain height with sheets of white marble, crossed vertically with narrow bands of Saracenic mosaics in wonderful variety, every band being of a different pattern, and surmounted by a broad horizontal border, with a sort of antefixal ornament in mosaic, which is carried round the church. The roof of wood, gabled, with tie-beams resting on brackets and pendentives, all blazing with colour and gilding, is a restoration, in imitation of the old roof, which, after having undergone several previous restorations, was in 1811 destroyed by fire.

The eastern end of the church is raised 5 steps above the nave. In it rise 4 massive piers supporting large pointed arches, on which rests the roof, painted and gilt like that of the nave; and between these piers, and enclosing the choir, extend screens of marble, panelled and pierced, and adorned with elaborate mosaics. Against the first pier to the rt. originally stood the Baptistery, but this now stands in an apsidal recess in the rt. aisle, opposite the 3rd arch. The porphyry pedestal which supports the small bronze figure of St. John is of Norman times; but the statue itself is of the 16th century. The E. end of the church retains its original pavement, except in the N. transept, where it was reconstructed in 1526 by Pietro di Oddo. It is of *opus Alexandrinum*, composed of bands of mosaics interlacing in squares, hexagons, and other geometrical patterns, enclosing disks of porphyry and serpentine. Against the piers on the inner side of the choir are 2 thrones composed of marble and porphyry panels, ornamented with stripes and bands of the richest and most elaborate mosaics. That on the rt., occupying the place of the *ambone*, or pulpit, is the seat of the archbishop; that opposite, of much larger size, and raised on 5 steps, is the throne of royalty. The sides or shoulders of the latter are pierced with griffons and foliage, with both Saracenic and Greek patterns. The pavement, the steps, and the back are covered with mosaics in part restored; but those at the back, enclosing 2 slabs of porphyry, are in their original state, and purely Saracenic in character. In the pediment are 2 lions, and above it are the arms of the Norman kings, and 2 golden stars on a blue field—the device of the cathedral.

Mosaics.—"It is evident," says Mr. Fergusson, "that all the architectural features in the building were subordinate, in the eyes of the builders, to the mosaic decorations which cover every part of the interior, and are in fact the glory and the pride of the edifice, and alone entitle it to rank among the finest of mediæval churches. All the principal personages of the Bible are here represented in the stiff but grand style of Greek art, sometimes with Greek inscriptions, and accompanied by scenes illustrating the Old and New Testaments. They are sepa-

rated and intermixed with arabesques and ornaments in colour and in gold, making up a decoration unrivalled in its class by anything the middle ages have produced. The church at Assisi is neither so rich nor so splendid. The Certosa is infamous in taste as compared with this Sicilian cathedral. No specimen of opaque painting of its class, on this side of the Alps, can compete with it in any way. Perhaps the painted glass of some of our cathedrals may have surpassed it, but that is gone. In this respect the mosaic has the advantage. It is to be regretted that we have no direct means of comparing the effect of these two modes of decoration. In both the internal architecture was subordinate to the colour—more so, perhaps, as a general rule, in these Sicilian examples than in the North. In fact, the architecture was merely a vehicle for the display of painting in its highest and most gorgeous forms."

The mosaics on the walls of this church, which cover the enormous space of 95,169 square palms (or 80,629 square ft.), are all illustrative of Scripture history, and historically may be divided into 3 classes. First, those relating to the old dispensation, and which allude to the coming of the Messiah; secondly, those illustrative of the life and miracles of Jesus Christ; and thirdly, those which in the lives of the Apostles set forth the triumph of the Christian faith. They are arranged on the walls chronologically; but to follow them in this order will involve more running to and fro than to take them according to their local arrangement.

The series may be said to commence with the representation of the Supreme Wisdom adored by the Archangels Gabriel and Michael, over the arch of triumph, which faces the W. door. High above your head, and just beneath the beams of the roof, a broad border in the form of a Greek guilloche surrounds the nave, each circle enclosing one of the heavenly host. Below this the walls of the nave are divided into 2 bands, in the upper of which, on the S. wall, by the choir, the historical series commences, each subject occupying one of the spaces between the windows of the clerestory. This band, which is continuous on the W. and N. walls, contains 22 subjects of the World before the Flood, viz.:—1. The Creation of heaven and earth. 2. Of day and night. 3. Of the firmament. 4. Separation of the land and water. 5. Creation of the greater and lesser lights. 6. Of fish and birds. 7. Of beasts and man. 8. God resting from his labours. 9. Placing Adam in Paradise. 10. Adam in Paradise. 11. The Birth of Eve. 12. God conducting her to Adam. 13. The Temptation of Eve. 14. The Fall. 15. God calling Adam in the garden. 16. The Expulsion from Paradise. 17. The Cultivation of the ground. 18. The Sacrifices of Cain and Abel. 19. The Death of Abel. 20. God cursing Cain. 21. Lamech shooting Cain! 22. Noah commanded to build the ark.

The lower band, which surmounts the arches of the nave, and is also continuous on the W. wall, comprises 20 subjects from the history of the Patriarchs. 1. Noah constructing the Ark. 2. Taking in the animals. 3. The return of the dove. 4. Noah leaving the Ark. 5. The Rainbow. 6. Noah's drunkenness. 7. The Tower of Babel. 8. Abraham receiving the 3 angels. 9. Entertaining them. 10. Lot with the 2 angels. 11. The Destruction of Sodom, and of Lot's wife. 12. God commanding the Sacrifice of Isaac. 13. Staying the Sacrifice. 14. Rebecca at the well. 15. Rebecca going with Abraham's servant. 16. Isaac demanding meat of Esau. 17. Isaac blessing Jacob. 18. Jacob's flight. 19. His dream. 20. His wrestle with the angel.

In the aisles are represented the miracles of Our Lord. Commencing with the rt. or S. aisle, over the archway by the transept, we have, 1. Christ healing the woman of Canaan's daughter. 2. Healing the dumb possessed of a devil. 3. Healing the Leper. 4. Restoring the withered hand. 5. Walking on the sea and saving Peter. 6. Raising the widow's son. 7. Healing the issue of blood.

8. Raising the daughter of Jairus. 9. Healing Simon's mother-in-law. 10. Feeding the five thousand. In the N. aisle are, 11. The Miracle of the woman made straight. 12. Christ healing the dropsy on the Sabbath. 13. Healing the 10 lepers. 14. Healing the blind. 15. Driving out the money-changers. 16. The Woman taken in Adultery. 17. Christ restoring the sick of the palsy. 18. Healing the blind and lame. 19. Mary Magdalen wiping his feet. 20. Christ healing the centurion's son.

It only remains to mention the mosaics at the W. end of the church. Over the door are the Virgin and Child between the archangels Michael and Gabriel. The scene to the rt. depicts S. Castrense, the tutelar saint of Monreale, casting out a devil, and walking on the waves in a storm; that to the l., a miracle of the saints Cassio and Casto, who, when led out to martyrdom, caused a heathen temple to fall and crush the idolaters. In the scene below the window, the same saints are depicted cast to the lions, which fawn upon them and lick their feet.

Stepping now into the choir, you see on the soffits of the great arches which surround it half-lengths of Enoch, Noah, Melchisedec, and 23 of the progenitors of Jesus Christ from Abraham to Achaz, all in circular medallions. The head of Noah is a restoration of 1526. The royal arms of Sicily next it were inserted in 1811. Over the arches which separate the tribune from the chancel-aisles are the figures of 12 Prophets, each with a scroll, containing a prophecy of the coming of the Messiah. Between these figures, and over the arch of the tribune, is the Annunciation, the Virgin standing in one spandril, and the archangel in the other.

The second class of subjects, or those relating to the life of Our Saviour, commences within the choir. In the upper band, between the windows, are 12 scenes, viz.:—1. Zachariah struck dumb. 2. The Jews amazed at his dumbness. 3. The Annunciation. 4. The Visitation. 5. Joseph reposing. 6, 7. The Nativity, in 2 compartments. 8. The Announcement to the Shepherds. 9. The Star in the East. 10. The Adoration of the Magi. 11. Herod's Decree. 12. The Slaughter of the Innocents. In the lower band are 6 scenes, one in each spandril, viz.:—1. Joseph's Dream. 2. The Flight into Egypt. 3. The Presentation. 4. The Dispute with the Doctors. 5. The Miracle at Cana in Galilee. 6. The Baptism of Christ. All the scenes on the N. wall of the choir, save that last mentioned, are restorations.

The chronological series is now carried into the S. aisle, from which it runs into the N. aisle; then back again into the S. transept, terminating in the N. transept. But to finish with the choir, we have over the royal throne a curious scene representing William II. crowned by Jesus Christ, who is seated on his throne with angels hovering above him. The Norman prince appears in the same *dalmatica* which king Roger wears in the similar mosaic in the Martorana. These scenes are probably intended to express that the Sicilian monarchs derived their authority, not from the Pope, but from God alone. For it is well known that Sicily was never a fief of the Church, and it was the proud boast of her sovereigns that Rome possessed no temporal authority over the island, though the pontiffs often endeavoured to exercise such power. On the wall, above the archbishop's throne, King William is represented offering his church to the Virgin. It may be observed that the prince approaches her in an attitude of profound reverence, while he stands erect before the Saviour.

From the vault of the central apse, a colossal half-length of Our Saviour, holding an open book, and with his right hand raised in benediction, dominates the whole church, riveting the eye at the moment of entering, and, from its vast size and solemn expression, impressing the mind with reverential awe. He is styled Ὁ παντοκράτωρ. Beneath him the Virgin, with the Child on her lap, sits on a throne between the archangels Gabriel and Michael, and full-length figures of

the Apostles, 6 on either hand. In the lowest band are 12 similar figures of saints and martyrs; and in the soffit of the arch above are the 4 archangels and as many seraphim.

In the vault of the apse to the rt. sits a gigantic figure of St. Peter blessing the faithful. Over the apse is represented the delivery of that saint from prison, and on the walls of this chancel-aisle are other scenes illustrative of well-known events in his life, though the fall of Simon Magus from the sky, to which he had been carried by 2 devils, will not readily be recognised by the Protestant traveller.

Entering the S. transept, you see over the eastern arch the Martyrdom of St. Peter, crucified with his head downwards. This transept contains scenes in the life of Our Saviour. His 3 temptations by the Devil; the Pool of Bethesda; Christ healing the man born blind; talking with the Woman of Samaria; the Transfiguration; the Resurrection of Lazarus; the Disciples fetching the Ass; Christ entering Jerusalem on it; the Last Supper; Christ washing his Disciples' feet; the Agony in the Garden; the Betrayal; Jesus led before Pilate; and Pilate's wife warning him not to shed the blood of a just man.

The N. apse contains a gigantic figure of St. Paul, also in the attitude of benediction; and this chancel-aisle is covered with scenes from his life; his martyrdom being pictured above the E. arch in the transept. He is represented bald, with a black beard, whereas St. Peter is depicted with a hoary head. The subjects in the N. transept are the Passion, Death, and Resurrection of Our Lord, viz.:— Christ led to his Cross; the Crucifixion; the Deposition; the Entombment; the Resurrection; the empty Sepulchre; Christ and Mary Magdalen in the Garden; the Journey to Emmaus; Christ eating with the 2 Disciples; the latter recalling his words, and telling them to the rest; the Incredulity of Thomas; the Miraculous Draught of Fish; the Ascension; and the Day of Pentecost.

The spandrils and soffits of the arches, and all spare spaces on the walls, are covered with angels, saints, martyrs, prophets, and kings, in full or half-length, too numerous to specify. Many of the saints are peculiar to the Greek calendar. "These figures are always represented according to a determinate form, motionless, in grave and majestic attitudes, and arrayed so as to leave no portion of their body exposed. Their costumes in every case mark the various rank each held in the world, or in the hierarchy of saints. The martyrs and confessors, as well as the virgin-saints, bear tokens of the degree of nobility each had during life, distinguishable by the borders of their robes, of gold mixed with colour, like the *laticlavi*, which among the ancient Romans were indicative of dignity. The bishops without mitres, a distinction in the Oriental Church only accorded to the patriarch of Alexandria, and without rings and gloves, not in use in the East; the archangels arrayed in the dalmatica; the storied pictures without perspective; the dry and inanimate figures; the mountains and trees represented according to the conventional manner of the Byzantines,—are all so many proofs that the mosaicists of this basilica derived their art undoubtedly from the Greeks of the low empire, and that they worked constantly according to a conventional and unvarying type."—*Serradifalco.* Yet in spite of all the conventionality, stiffness, and dryness of design in these mosaics, there is often much dignity and expression, and sometimes even vigorous movement in the figures; and how much they are in advance of Italian art, not only of the same age, but even of the following century, is proved by a comparison of them with the paintings of those periods.

Opening on the rt. transept is the *Chapel of S. Benedict*, whose walls are covered with reliefs illustrating the life of that saint, by *Ignazio Marabitti* (1719-1795), esteemed *chefs-d'œuvre*, but they have more singularity than beauty. Over the altar is a relief by the same hand, representing S. Benedict borne to heaven by angels. Here

is a monument to the excellent Archbishop Testa, raised by Ferdinand I. at his own expense in 1785.

Royal Tombs.—This transept contains the tombs of William I., and his son William II., the founder of this cathedral. The first, with his queen, Margaret, and two sons, Roger and Henry, was originally interred in the old church of St. Mary Magdalen at Palermo, which was the burial-place of all the early sovereigns of Sicily. But in 1187, when Archbishop Walter transferred the rest to his new cathedral, William had the remains of his own immediate family removed to this church, and placed those of his father in the porphyry sarcophagus which still encloses them. It resembles those in the Duomo of Palermo, and like them originally stood under a canopy supported by 6 porphyry columns; but this was crushed by the falling of the roof in the fire of 1811. These porphyry tombs are of Byzantine, if not of Norman times. Some have supposed them of classic antiquity, but there is no reason to entertain that view. This sarcophagus of William I. shows indeed Greek mouldings, and has something of a classic style about it, but is of Byzantine art, and those in the Cathedral of Palermo are manifestly of Christian origin.

William the Good, who thus honoured his father's remains, was not himself so fortunate. At his death in 1189, at the early age of 36, he was, at his dying request, interred in Monreale, but in a wretched tomb of brick and plaster, quite unworthy of a monarch who was acknowledged to be "the mirror of virtue and the delight of his subjects." In 1575 Monsignor Ludovico Torres, then archbishop, had a marble tomb constructed at his own expense, to which he transferred the good king's remains. The sarcophagus, which is of white marble, adorned with gilding and cinquecento arabesques, bears two inscriptions in his honour, in which he is described as illustrious in the arts both of war and peace, as never making war save for just and pious ends, as assisting the Holy See against all its foes, as freeing Sicily from imposts; and for his good deeds is extolled as far greater than Alexander the Great. After the fire in 1811 the royal tombs were opened to ascertain if they had suffered injury, and this marble sarcophagus was found to contain a wooden coffin, painted with yellow stars on a blue ground, and bearing the king's arms on a circular shield—argent, bend chequy of 8, impaling; gules, 5 castles, quincunxed. The skeleton was not well preserved; but the skull, which had separated from the body, still bore fair hair. The remains were simply wrapped in a gold-coloured cloth, probably that in which they had been placed on their transfer to this sarcophagus. On the same occasion the tomb of William the Bad, who died in 1166, was opened, and found to contain the body entire, in a coffin of cypress-wood, covered with crimson satin. The costume in which the body was arrayed, as remarked by the Abbate di Gregorio, who describes the remains, is conformable to the privilege granted to King Roger by Pope Lucius II., in the year 1144.

The *High Altar* is covered with reliefs in silver, of poor design and mannered art, yet the altar as a whole deserves praise, and would be magnificent if it exhibited superior taste. At the angles of the tribune, as well as at those of the apses, are small porphyry columns let into the wall, a feature borrowed from the Saracens.

In the N. chancel-aisle is the domed *Cappella del Crocifisso*, erected in 1690, by Archbishop Juan Ruano, and surcharged with many-coloured marbles, in the wretched *rococo* style of that day; but, as it is an excrescence from the cathedral, it does not disturb the harmony of the Siculo-Norman architecture. Within the chapel are 4 mediæval statues; those of Isaiah and Jeremiah, by *Giovanni Battista Firrera* of Palermo, and those of Daniel and Ezekiel, by another native sculptor, named *Pampillonia*. Two small wooden doors in this chapel have panels carved in the Flemish style, and in good taste, representing the closing scenes in Our Saviour's life. One of these doors leads to the *Sacristy*, where is a *vestiarium*

carved in the same style, with the Deposition and Entombment of Christ, the Brazen Serpent, Moses striking the Rock, the discovery of the Cross by the Empress Helena, and Constantine carrying the Cross in procession.

By the door of this chapel a *Reliquiary* of white marble, and of *quattrocento* art, probably the work of the elder Gagini, deserves notice. Below are figures of St. Peter and St. Paul, with pilasters nicely foliated. In the lunette Pilate is showing Christ to the Jews; and on each side is the Annunciation, the Virgin being in one corner, and the archangel in the other.

Beneath an altar in the N. transept is a sarcophagus of variegated marble, with an inscription stating it to contain the viscera of Louis IX. of France, who died of the plague while besieging Tunis in 1270, and was canonized in 1297. The monument was raised in 1635 by the Duke of Alcalà, Viceroy of Sicily and Naples, who prided himself on being "affinitate conjunctus, conjunctior religione."

On the wall just beneath the window is a mosaic inscription on a gold ground, hardly legible, to the memory of Roger Duke of Apulia, who died in 1160; and of Henry Prince of Capua, who died in 1170; sons of William the Bad, and of Margaret his queen, who died in 1183—all of whom were interred in this cathedral.

The king addressed in this inscription is William II., who came to the throne in consequence of the death of his elder brother Roger. The sarcophagi which contained the remains of these princes were destroyed in the fire of 1811; and though that in which their mother was interred met with a similar fate, her remains were rescued from the flames, and are preserved in a new sarcophagus of marble in the same transept. On the wall high above it is an inscription of equal quaintness and antiquity.

The Piazza in front of the cathedral was originally enclosed by an arcade of pointed arches, from which the columns, now in the N. portico of the church, were taken. In the centre stands, on a lofty pedestal, a statue of the Immaculata, by whom "the city has been saved from earthquake, and the trembling hearts of the citizens from despair!"

Convento de' Benedettini.—Adjoining the cathedral is the Benedictine monastery, founded by William II. at the same time as the church. It was erected on a scale of regal magnificence, and enclosed by a massive wall with 12 towers, whose existence is hardly recalled by the few fragments now extant. The monastery, as it now stands, is of comparatively modern construction. But a great portion of the ancient dormitory still exists, and, fortunately for art, the spacious and beautiful cloister remains almost perfect, presenting one of the most elegant architectural monuments of the 12th century, and is a veritable museum of the choicest works of the Siculo-Norman chisel.

The *Cloister* is of considerable size, being no less than 200 palms (169 ft.) square, the space within the enclosure forming a quadrangle of 137 ft. It is surrounded by an arcade of small pointed arches, supported by coupled columns of white marble, on a low stylobate, with a group of 4 at each angle. The arches, of which there are 25 on each side of the quadrangle, have 2 flat members, enriched with diaper-work. In the S. corner a small portico projects into the court, enclosing a fountain, a feature common in the cloisters of Spain and of the S. of France. From the basin rises a tall chevroned column, supporting a bowl, adorned with figures and foliage in relief.

The columns are plain and decorated in alternate pairs. They are ornamented in various ways; some covered with mosaics, now in vertical, now in spiral bands; others chevroned in relief; and others, especially at the angles, sculptured with the richest arabesques or scroll foliage. From many the mosaics have been picked out by the Spanish cavalry quartered in the convent during the War of Succession at the beginning of the last century,

who mistook the brilliant glass of the *opus Grecanicum* for gold.

But the capitals constitute the chief interest and glory of this cloister. They are adorned with foliage and figures most elaborately and delicately carved, often quaint in the extreme, yet generally beautiful, and always rich; and they display a surprising fertility of imagination, inasmuch as out of more than 200 no two are alike. Some are of classic character, imitations, more or less close, of the Corinthian or Composite; but most are of mediæval design, with grotesque adornments. Animals strangely intermingled with fruit, flowers, and foliage; hunting scenes; men struggling with monsters to symbolise the contest of the good and evil principles; miracles of saints, or deeds of the champions of the Church; Norman knights engaged in battle or in the tournament; scenes from the Old and New Testament; such are the principal subjects. Many of the latter are very quaint and curious, and deserve careful attention. On the W. side is a scene representing King William offering his church to the Virgin. Though the imperfection of the design in many instances shows how art had degenerated from the classic standard, yet the cleanness and sharpness of the outlines, the exquisite carving of the foliage and arabesques, and the general delicacy of the execution, prove them to be the work of a Greek chisel. Yet the Norman element has crept in, and betrays itself in the chevroned shafts, the mouldings of some of the abaci, and in the character of certain of the subjects. Nor is the Saracenic influence wanting in this cloister; for it may be traced in the general style of the architecture, and in the form and decorations of the arches. "The effect of the cloister at Monreale, with the fountain in one of its divisions, and a certain air of Eastern elegance and richness pervading the whole, is not surpassed by any of the examples on the Continent of its own size, though its dimensions do not admit of its competing with some of the larger cloisters of France, and especially of Spain."—*Fergusson.*

Above the southern arcade of the cloister rise the ruins of the *Dormitory*, showing in the lower story a series of pointed arches with flat orders diapered with black and white; above these, a platband of the same work; and in the upper story, tall lancet panels alternately blank and half-open; the whole elegant and rich in effect.

The *Monastery* has a handsome staircase of grey marble, called "Imamachella." Here hangs a magnificent picture by *Pietro Novelli*, which is esteemed his *chef-d'œuvre* in oil, though painted as early as 1635, or 12 years before his death. It represents St. Benedict, surrounded by the heads of the other religious orders derived from his rule, which he is distributing to them under the symbolical form of bread. Most of those around him are like himself in the black robes of his order, but 3 of the cavaliers on the rt. of the picture, who represent the military orders of Spain, are in white, as is also St. Bruno, who sits in the foreground, on the opposite side. The figure above him in yellow is St. Gregory the Great. In the elderly man in red to the rt., with a bushy black beard, the artist is said to have represented his father, and in the young and beautiful woman playing with the children in the foreground, his wife and family; while in the cavalier nearest the tree he is believed to have painted his own portrait, and in the figure next him that of his favourite pupil, Giacomo Lo Verde. "All the countenances seem of living flesh, and the folds of the drapery are arranged with wonderful truth and perfect freedom. The robes of S. Romualdo (S. Bruno?) are painted with a decision and nature that Titian himself could not have surpassed; and the head of St. Gregory the Great is worthy of Raphael."—*Rezzonico.* This picture was probably painted subsequently to that of the same subject in the neighbouring monastery of S. Martino, which it surpasses in every respect.

Opposite this picture hangs one by *Giuseppe Velasquez* of Palermo (1750-1827), which represents William the Good, through a revelation from the

Virgin, discovering the treasures concealed by his father, William the Bad.

It must be observed that ladies are not admitted within the convent even so far as this staircase, much less to the cloisters, without the express permission of the Prior, who alone has power to relax the strictness of this rule.

In the spacious corridors of the convent is an Annunciation by *Novelli*, in his second style, before he had studied at Rome. Here are also, a Madonna between S. Crispino and S. Crispiniano, of the close of the 15th century—a Death of the Virgin, a curious old picture, on a gold ground—an old copy of a Byzantine Madonna, on a bluish ground, painted in the 14th century—and the Martyrdom of S. Placido and his sister, by *Filippo Paladino*, with the date of 1614.

The *Library* of the convent contains no less than 600 curious diplomas of the early kings of Sicily, written in Greek, Latin, or Arabic, and in some cases bilingual. The earliest are two of the year 1144, and one of 1151 in Greek and Arabic, with the signature of King Roger. There is one of 1162, of the time of William I.—A grant of certain privileges to the church of Monreale by Pope Alexander III., dated 1174.—A list of the vassals of the monastery in Greek and Arabic, 1177.—A description of all the fiefs dependent on the monastery in 1181, in Latin and Arabic.—A confirmation by the Emperor Henry VI. of the privileges granted to the Cathedral by William II., dated 1195, &c.

Among the MSS. in this Library the following are worthy of notice:—*Constitutiones Cluniacenses*, or the rules of the order of St. Benedict, beautifully written in black letter on vellum with illuminated initials, and dating before 1176, because the first monks of this convent brought it with them from La Cava.—A *Vulgate* of the 13th century, with illuminated initials. — A *Breviary* in 12mo., subsequent to 1389, because it contains the Feast of the Visitation instituted in that year by Boniface IX., but prior to 1400, for it does not contain the Feast of the Conception, universally in use before the close of the 14th century.—A *Breviary* in 24mo., of the same century, but of later date.—Another *Breviary* of the same period, beautifully illuminated, especially in the title-page and frontispiece.—*Livy*, 1st Decade, written in 1451.—*Seneca's Tragedies*, with illuminated initials, of the 15th century.—*Antiquitates Sienæ*, of the same period.—*Dicta Alphonsi Regis*, by Antonio of Palermo. — *Cæsar*, with illuminated initials.—*Boccaccio*, black letter, on paper.—*Dante*, black letter, vellum—all of the 15th century.

Among the early specimens of printing may be noticed:—*Lactantius*, fol., Romæ, 1468.—Homilies of Pope St. Leo, fol., Romæ, 1470.—*Xysti IV. Opera*, fol., Romæ, 1471.—*St. Augustin*, fol., Venet., 1475.—*Idem*, 4to. Neap., 1477.—*St. Jerome's Life and Miracles*, 8vo., Messina, 1478; *in Sicilian!*—*Psalms of David*, fol., Milan, 1481.—*Euclid*, fol., Venet., 1482, with the diagrams in the margin. — *Petrarca*, fol., Venet., 1490, &c.

For further information concerning the Cathedral and Monastery of Monreale consult *Descrizione del Tempio e Monasterio di Monreale*, by Giovanni Luigi Lello, with additions by Michele del Giudice, 1702; *Vita del Re Guglielmo II.*, by Archbishop Testa; *I Reali Sepolcri del Duomo di Monreale*, by Padre Giov. Battista Tarallo, Palermo, 1826; *Duomo di Monreale*, by the Duke of Serradifalco, fol., Palermo, 1838.

Convento de' Cappuccini.—On the slope of the hill below the Cathedral stands the Capuchin Convent, which contains an altarpiece of the Nativity by *Matthew Stommer*, an effective picture, spoilt by the vulgarity of the countenances. Beneath the church is one of those singular cemeteries of mummied monks which please the Sicilian taste.

The other churches of Monreale have no interest beyond containing some of the juvenile works of *Novelli*, who in the days of his matured power painted nothing for his native town but the great picture in the Bene-

dictine convent. In the church of *San Castrense* are "some frescoes painted with much spirit, and in the same chapel an oil-picture of the Holy Family, in which, although the unskilfulness of youth is in many points manifest, the beauty of the Virgin and of the divine Infant crowned with flowers is remarkable."—*Gallo.* The *Madonna dell' Itria* shows on its vault some frescoes of Old Testament subjects, painted in a somewhat bolder and more advanced style, though still with inaccuracies of drawing. The *Madonna dell' Orto* also contains some early frescoes by his hand, and an oil-painting of the Guardian Angel, "in which he displays an evident imitation of Vandyck in the handling, in the brilliancy of the colouring, and in the beauty of the countenances, which might lead an unskilled eye to take this for the work of the celebrated Fleming, rather than of *Monrealese.*"—*Gallo.*

At Monreale mules or donkeys may be obtained by those who do not prefer to use their legs, to climb the steep mountain-path to the Benedictine convent of San Martino, 3 m. distant.

Delightful as was the scenery on the approach to Monreale, it appears still more glorious on the descent to Palermo. "What a scene of luxurious beauty expands below! Aloes, their stems 20 ft. high, shoot up with astonishing vigour from among the lumps of rock; the prickly pear extends its impenetrable thickets; immense orange-groves, dense and velvety, extending for more than a mile in one unbroken mass, completely cover the bed of the valley. Here and there a white house peeps up among the thick foliage; and lofty mountains, rugged and brown, and of abrupt formation, shelter that intoxicating luxury of verdure peculiar to the most favoured spots in the south. Through this the road, adorned with fountains and vases, descends by rapid traverses towards Palermo, which basks in sunshine upon the margin of the Mediterranean. What is wanting to such a scene as this? To a southern eye, probably nothing; to an English, the want of meadows and pastures, and that rustic neatness that spreads such a charm over the face of a country, even when devoid of any striking natural features."—*Bartlett.*

Excursion to S. Martino.

It is usual to include Monreale and the Convent of S. Martino in one excursion, and most people take Monreale first, and procure donkeys there to carry them to S. Martino and back, or they send their carriage round to meet them at S. Martino and return to Palermo by Boccadifalco. This plan must be pursued by invalids; but we advise those who would thoroughly enjoy the mountain ramble to reverse the proceeding, and take S. Martino first. By this course the fine scenery lies before you all the way; whereas, on the ascent from Monreale, you turn your back on the magnificent plain of Palermo, and on the descent to Boccadifalco you have little beauty in view until you emerge from the ravine. Moreover, the ascent is much easier, and as you can drive to the very gates of the convent, 7 m. from Palermo, you avoid much fatigue, and descend to Monreale on foot, with less weariness and more safety than on the back of mule or donkey.

We will describe the approach to the convent by both roads. First, from Monreale, the path, which is stony and steep, climbs the bare craggy side of Monte Caputo, overhanging the rich vale of the Oreto. At the distance of somewhat more than a mile the shoulder of the mountain is reached, and the path enters a gap at its back and turns northward, when the yellow pile of the convent comes into view at nearly 2 miles' distance, sunk in a lonely hollow amid wild and rocky mountains. Here, high on the ridge to the rt. cresting the bare summit of Monte Caputo, stands an ancient castellated building, now utterly deserted, called

Il Castellaccio, or the *Castello di S. Benedetto*, which bears at once the appearance of a fortress, a watch-tower, and a monastery. It is a large oblong pile of perfectly plain construction, with lofty and massive walls, strengthened by square towers; and within the castle-yard stand the ruins of a Christian church, and of the abodes of priests or monks, all of Pointed architecture. Tradition marks it as a Saracenic or Norman fortress, converted by William II. into a monastery. It was used again as a fortress in the civil feuds of the 14th century, and greatly injured in a siege it sustained from the partisans of the Chiaramonte family. Its possession was subsequently disputed by the monks of the two Benedictine convents of Monreale and S. Martino, between whom it became the source of frequent brawls. This height, which is elevated 2513 ft. above the sea, commands one of the most magnificent views in Sicily, over the city, bay, and plain of Palermo, with its grand girdle of mountains.

After crossing the ridge you descend towards the convent, which raises its long front and tall cupola amid groves of magnificent stone-pines, and above slopes of olives and almonds; yet, hemmed in by wild and desolate peaks, "it is as completely shut out from the world, at the distance of a few miles from Palermo, as if it stood in an Egyptian wilderness."

The other road to S. Martino from Palermo lies through the gorge of Boccadifalco. To reach this there is a direct road across the plain, from the Porta Nuova, passing the Capuchin Convent and the hamlet of Altarello di Baida. But as this is apt to be heavy after rains, coachmen generally prefer to keep the road to Monreale as far as the gates of the royal park, and then across this to the village of Boccadifalco. The park stretches along the base of Monte Caputo, and with its luxuriant cultivation, intersected by avenues of walnuts and hedges of roses, offers a delightful variation on the wall-pent drives in the neighbourhood of the capital. The palace is now converted into a barrack.

Boccadifalco is a picturesque village, 3 m. from Palermo, at the mouth of a gorge, where a torrent has forced a way between steep cliffs hung with wild flowers. The road enters this gorge, and mounts a series of rocky ledges, from which it has received the name of La Scala, or "the Ladder," a term also commonly attached to the convent. The top of the ascent commands a beautiful view of Palermo. The road then traverses a valley rich in olives and almonds, corn, sumach, and cactus, which separates the huge bare mass of Monte Cuccio from the castle-crowned height of Monte Caputo; when about midway up the hollow, the broad façade of S. Martino suddenly rises before you, like some palace of romance.

The Monastery of S. Martino stands at the height of 1740 ft. above the sea, or halfway up the slope of Monte Cuccio. It occupies the site of an ancient church of S. Martin, which claimed to have been founded by Gregory the Great (590-604), and which was granted by William the Good in 1182 to his cathedral of Monreale, whose archbishop soon after established a colony of Benedictine monks on the spot. Of the old church and monastery not a vestige remains; the present buildings having been erected by *Ignazio Marabitti* in the last century. It is an edifice of 3 stories, and from its very size has an air of majesty, though without much architectural beauty.

The entrance to the monastery is by a superb hall, worthy of a royal palace, supported by 24 columns of grey and red marble, and with walls and vaults adorned with arabesques. Here stands a marble group of St. Martin on horseback, sharing his cloak with the beggar, reputed the best work of *Ignazio Marabitti*, and no great things after all. The rider wants expression and spirit, the horse is heavy and clumsy, and the action of cutting the mantle impossible. The

beggar, however, who runs by the side of the saint, and holds one end of the cloak, is well conceived, simple, and spirited. The magnificent staircase, whose balustrades are of beautiful purple marble, and whose ceilings and walls are covered with Raphaelesque adornments, leads to a spacious lobby which commands a wild but striking view over bare heights to the Mediterranean, with the Æolian Isles on the horizon, and the Casino Belmonte alone visible on the shore. Here stands a bust of Pius VII., commenced by *Canova*, but abandoned by him on discovering a flaw in the marble, and finished by *Pennino* in 1817. Hence you enter the long corridors with the apartments of the monks on either hand; and though each of them has two comfortable rooms, yet the building is a world too wide for the fraternity, which has shrunk to the number of 14 monks, and 16 lay brothers attached to their service. The monks are of noble families, as in all Benedictine communities.

The *Church* is at the back of the monastery, and on a level with the 2nd story. It is not remarkable for its size, architecture, or decorations; but it boasts of an organ of great power and rich tone. The services here are conducted with a magnificence befitting a community which claims to be the wealthiest in all Sicily.

In the 4th chapel to rt. is an altar-piece of St. John the Baptist preaching in the wilderness, by *Filippo Paladino*, a picture of considerable merit; the figures are painted in a bold and broad style, but with no beauty of countenances, and the artist seems purposely to have concealed those faces which would have added most interest to the composition. It is much lauded by some critics. "If Paladino painted this, and not Caravaggio, he is certainly a painter of great power, and worthy to enter the lists with the first masters for truth of expression, variety of character, correctness of drawing, and richness of colouring."—*Rezzonico.*

The rt. transept contains a large picture, by *Monrealese*, of a subject similar to that in the Benedictine convent of his native town, but differently treated. S. Benedict is surrounded by the representatives of the various orders, religious and military, that followed his rule, the ecclesiastics to the l., the knights to the rt. Pointing with one hand to the book of his order, he delivers with the other the sword of knighthood to King Sancho III. of Castille, who receives it on bended knee. The ecclesiastics in this scene are merely spectators; the knights are all assisting at the investiture; the latter are in white, the former in black robes; and the skill with which, by a judicious management of the light and arrangement of the colours, these incongruous hues are harmonized, is worthy of admiration. The work is also remarkable for the varied character of the heads, all true to nature, yet all different, for the beauty of the attitudes and drapery, and for the harmonious contrast of lines. The upper part of the picture, however, which is filled with the Trinity and heavenly host, is not in harmony with the lower, and the figure of the Saviour is wanting in dignity and faulty in design. "The heads of the monks and knights are most life-like and speaking, so that Titian himself could not have done them better. The composition, grandiose with its vast background of architecture, august with the faces of mature manhood and venerable old age, masterly with its well-distributed groups, solemn with the glory of the Trinity and many angels in the heavens, leaves nothing to be desired even in the details and accessories."—*Rezzonico.* The date of 1635 is legible on the canvas. Owing to the gloominess of the church and its unfavourable position, this fine painting is not easily viewed to advantage; at mid-day or soon after it is seen to most effect.

The 2nd chapel to l. has a picture of S. Domenico di Silos, a Spanish monk of the 11th century, who is represented blessing some peasants kneeling around him. It is attributed, but very questionably, to *Ribera*. The choir has seats of walnut-wood, in the *cinquecento* style, of beautiful workmanship. Above these

are 6 pictures by *Paolo di Matteis* of Naples, the best pupil of Luca Giordano. On the rt. are St. Martin dividing his cloak; Theodobert king of the Gauls assisting Mauro, the pupil of St. Benedict, to found a monastery; and St. Benedict receiving his pupils Mauro and Placido from their parents. On the opposite wall are St. Gregory feeding the poor, among whom Christ appears as a pilgrim; the Martyrdom of St. Placido and his sister Flavia; and St. Benedict convincing Totila king of the Goths.

The holy-water basin at the door of the sacristy bears a small group of St. Martin and the beggar, with the date of 1396. The sacristy is rich in vestments of extraordinary splendour; not the least gorgeous being one, presented some 4 centuries since, by the Bey of Tunis, to a monk of the convent who was sent thither on an embassy. The pyx is of pure gold studded with jewels. Here is an exquisite Madonna by *Annibale Caracci*. The Child is asleep in his mother's arms, who regards him with intense tenderness, as she presses him to her bosom. Her face is soft, pure, and beautiful—a worthy conception of the Virgin-Mother; and in the Saviour sleeping infancy is admirably represented.

There is a crypt beneath the church, and a cemetery like that at the Capuchin convent, where the dead monks are preserved as a "memento mori" to the living.

With the church and sacristy ladies must rest content, as they are not allowed to enter the convent, where there is much food for the curiosity of their lords.

The *Apartments of the Abbot* contain a choice collection of pictures. In the *First Room* is a portrait of *Vandyck*, attributed to his own hand; another, said to be of *Novelli*, by himself when a young man; a third, of Ignazio Marabitti, the architect of the convent, by *Giuseppe Velasquez;* and the Garden of Eden, by *Jacopo Bassano*.

The *Second Room* contains a Deposition ascribed to Vandyck—a picture excellently composed and full of expression, but its authenticity may be called in question, although it is undoubtedly of the *Flemish school;*—a small landscape by *Le Brun;*—and a curious picture, called "S. Giacomo Esercitatore," in which the saint, when called upon to cure a girl who pretends to be sick, puts one hand in the candle before he ventures to place the other on her bosom. It is either by *Honthorst* or his pupil *Stommer*.

In the *Third Room* is a Nativity by *Honthorst;* an effective picture, in which the figures are irradiated by the Infant, who lies on a napkin in the midst, a fragment of celestial glory; but, like all the works of this artist, it is spoilt by the vulgarity of the figures.—Santa Rosalia borne to glory by angels, attributed to *Vandyck;* a small and masterly sketch, delicately and richly painted on copper.—St. Paul the first Hermit, and St. Peter repentant, ascribed to Ribera.—A Holy Family, by the *Cavalier Conca*.—A landscape, by *Leandro Bassano*.—A S. Francesco d'Assisi, by *Girolamo Muziano*.—The Martyrdom of St. Lawrence, by *Novelli*, in the style of Caravaggio; an inferior work of the master.—Last, but not least, is a Judith, a half-length figure, standing with sword raised about to take vengeance on Holofernes. Her bold attitude, her noble countenance, her fixed grey eyes, and resolute lips, all speak the heroine. The execution hardly comes up to the conception. It is an early picture on panel, attributed to Raphael; and probably of his school. An inscription on her bracelets, now illegible, seems to indicate the name of the painter.

In the *Noviciate* of this monastery is a picture by *Novelli*, of the Virgin and Child with St. Benedict, and his sister Santa Scolastica; bearing the date of 1634. "The Infant sitting on his mother's lap might have been painted by Vandyck—it is the most beautiful, the most flesh-like, the most graceful cherub I have ever seen by Novelli. No less beautiful and charming is the profile of the female saint, and brilliant is her complexion. The head of the Madonna, as usual, has that gravity which borders on the grand and severe, and might be taken for one of Caracci's

female heads, were the features less elegant. Noble and full of character is the head of the Patriarch, but it does not equal in beauty that of the same saint in the picture in the church. The picture is brilliant with light, perhaps too much so, and is painted with lively colours."—*Gallo.*

The vault of the *Summer Refectory* shows a fresco by *Novelli* of astonishing power and boldness, though painted in 1629, when he was only 26 years old. It represents Daniel in the Lion's Den, and an angel letting down by the hair of his head the prophet Habakkuk, who is laden with good things for his suffering brother. It is wonderfully fresh and bright, and has all the force of oil; yet what calls forth most admiration is the foreshortening of the figures of the angel and Habakkuk, which are most daringly conceived and truthfully executed. "This fresco of Novelli has few equals. It is painted with a touch so masterly and resolute, that at first sight I should have judged it a Guercino, and it resembles those most beautiful frescoes of Night, Aurora, and Fame in the Villa Ludovisi. Nothing can be more masterly than the foreshortening of the angel and Habakkuk. I have seen nothing better studied or more ingenious; and yet the much-lauded artifices of foreshortening by Caracci, by Guercino in the Casa Sampieri, by Correggio, and by Buonarotti, are fresh in my memory. Novelli was a first-rate man, and too little known in Italy."—*Rezzonico.* The architectural adornments of this refectory are also painted by *Monrealese.* Four virgin-saints on the walls are by his daughter *Rosalia Novelli*, after Vandyck. The large picture of the Last Supper at the upper end of the room is attributed to *Raphael Morgaens.*

In the *Winter Refectory* is a picture of Christ and the disciples at Emmaus, of the Neapolitan school.

The *Museum* contains a variety of objects of ancient art discovered in Sicily, besides numerous articles of vertu of mediæval date, and is under the care of the Padre Giulio Benzo. In the *First Room* are ancient vases of plain ware, a sarcophagus of terracotta, an amphora incrusted with marine shells; all found in Sicily. On the walls are ancient inscriptions in Greek, Latin, and Arabic. Here are also 4 canes elaborately carved with minute scenes by the hand of some shepherd. *Second Room.* Mediæval armour—2-handed swords, crossbows, battle-axes, pistols with quaint handles inlaid with ivory; and Saracenic dishes and bowls of bronze, with Arabic inscriptions. *Third Room.* Quaint chests and cabinets of the middle ages inlaid with ivory, or bearing small scriptural scenes, carved in wood. A marble capital of the Renaissance period. Two canephoræ found among some ruins at Militello. A few early pictures, among which remark the Virgin and Child on a throne surrounded by the angelic choir, and a small Pietà, full of expression. *Fourth Room.* Vases, Greco-Siculan, of various descriptions, some of the best period, with yellow figures on a black ground, and of great beauty; others of inferior art; all from Sicilian sites. Among them is shown a small black *skyphos*, purporting to be the identical goblet from which Socrates drank the hemlock, and in proof thereof it bears a Greek inscription: κύλος κώνεου περὶ τὸν Σωκράτην. Lamps and alabastra of terracotta. A collection of ancient coins, chiefly Greco-Siculan, some of great rarity. Some pretty Saracenic pots, which in Spain would be called *alcarrazas*, painted and gilt. Most of the pottery in this room was presented by the Duke of Montcleone in 1819. *Fifth Room.* Ancient Penates of bronze of small size, some very archaic. Similar deities in terracotta, among which remark two of Ceres in a sitting posture, crowned with the *modius* or bushel. Heads in terracotta. Two small bowls of black ware with spirited reliefs of the Death of the Niobidæ, and the Wars of the Gods and Giants. Egyptian figures of smalt. Ancient cameï of pietra dura. Articles of vertu, in marble, glass, ivory, china, shell, coral, &c. Specimens of geology and mineralogy. *Sixth Room.* Specimens of natural history, and anatomical preparations.

Library.—In the antechamber to the Library is a beautiful picture of the Annunciation, by *Novelli*, a subject often painted by him, yet always with a different treatment. "The head of the Virgin is incontestably the most beautiful of those painted by Novelli as regards the purity and elegance of the outlines, and a certain grace tempered with dignity, which makes it appear a copy from some antique statue. It proves that our Peter, when he chose, was well able to grasp the ideal. I cannot praise the numerous minute folds of the angel's drapery. The upper part of the picture is not equal in merit to the lower, for the light in that part is too much broken, and disturbs the general effect. The head of the Eternal Father is not one of the painter's best, and the short and curly beard tends to render it somewhat ignoble, so that the attention is diverted from it to the choir of angels and seraphs full of beauty. In general the colouring is managed with extreme delicacy, softness, and beauty, and this is perhaps among the most finished of his works in oil."—*Gallo.*

Opposite this is a Nativity, by *Ribera*, bearing his name and the date 1627. This has been a fine picture, but it has sustained so much injury, or the colours have so sunk in, that it has lost many of its attractions. It has beauties, nevertheless, of composition, design, and chiaroscuro, and much truth to nature, but, like most of Ribera's works, it is deficient in elevation. The Virgin is a pretty Neapolitan, with no pretensions to be blessed above women; and the Babe at her feet, though well painted, is commonplace. She is a repetition in great measure of the Madonna in his celebrated work in the Certosa at Naples; and the cherubs in glory above her find their counterparts also in that picture.

Here are some other pictures—Herodias' daughter, by *Guercino;* the Martyrdom of St. Stephen, and Jacob blessing his sons, of the *Neapolitan school;* and small sketches of two of *Domenichino's* great pictures in S. Andrea della Valle at Rome.

The Library is commodious and handsome, supported by neat Corinthian columns of walnut-wood. It contains 22,000 volumes, many of early and rare editions, and some interesting MSS. Among the latter, notice an illuminated Bible in 2 volumes, small fol., very beautifully written in black letter, and as early as 1005; a Breviary, with illuminations on gilt grounds, bearing the date of 1370, bound with silver, and adorned externally with paintings protected by tortoiseshell. Several other illuminated missals, and one in particular of the 15th century, which cost a monk 32 years to execute. Among the later literary curiosities are some *quattrocento* editions of Lucretius, Juvenal, Lactantius, and other classics; and a copy of Luther's works, which is carefully locked up, and only referred to by special permission.

Here is also an Arabic MS. which at the end of the last century was connected with one of the most extraordinary instances of literary imposture on record. The Abbate Vella, of Malta, after first giving out that he had discovered the lost decades of Livy in an Arabic MS. found by him in the mosque of Santa Sophia, at Constantinople, which he undertook to translate, next pretended to have discovered in another MS. in this library a history of Sicily under the domination of the Saracens. Vella was employed by the Viceroy to translate these works, and he played his part with such address, that in a few years 6 volumes were in the press, and he obtained not only a large remuneration for his labour, but was honoured with the professorship of Arabic in the University of Palermo. The supposed discovery excited much interest in Europe, and certain of the learned visited Sicily to gratify themselves with a sight of the manuscripts; among others a German named Hager, intimately acquainted with the languages of the East, was attracted by the renown of this treasure; but, on an examination of the documents, he pronounced the whole to be an impudent forgery and gross imposture. Vella, being brought to trial on a charge of fraud, was convicted, and punished by 15 years' imprisonment.

Excursion to Baida.

The loftiest mountain in the neighbourhood of Palermo is *Monte Cuccio*, or *Monte Aguzzo*, as it is indifferently called—names it owes to the sharp peaked outline it presents as viewed from Palermo and the bay. Cuccio, however, is derived not directly from *acutus*, but from *cuz*, which in Arabic has the same signification, and was the term by which the mountain was known to the Saracens. It is a severe pull up its steep craggy slopes to the long ridge at the summit, which rises to the height of 3470 ft. above the sea; but those who will brave the fatigue are repaid by a most glorious view over the deeply bayed coast of Sicily. On its lower slope, overhanging the plain, stands the old Franciscan convent of Baida, 4 m. from Palermo, from which it forms the object of a delightful excursion.

The road runs westward, crossing the Piano dell' Olivuzza, and just beyond the large, porticoed palace of Belmonte, it branches to the rt. to the Oratorio dell' Olivella, at the foot of Monte Billemi. Keeping the direct route and traversing the plain, here rich in corn and olives, at 3 m. from Palermo you reach the spot called *Passo di Riano*, where the road forks again; the direct line continuing to Carini; that to the l. running to Baida, 1 m. distant, smiling from the brow of a dark precipice. Instead of taking this direct and carriageable route, the pedestrian may continue towards Carini, as far as the base of the Monte Bellolampo, 5 m. from Palermo, where the road begins to ascend by steep zigzags. Here he must leave it, and climb a rugged but picturesque path to the l. at the back of Monte Sant' Isidoro, which will lead him through a wild valley at the foot of Monte Cuccio, and over richly cultivated slopes, down to the Convent of Baida.

Baida, which in Arabic signifies "white," received its name from the earth of the locality, which is a combination of carbonate of lime, carbonate of magnesia, oxyde of iron, and alumen, and some 2 centuries since was in great repute as a panacea under the names of "elixir vitæ" and "Catholic powder." A village stood here in Moslem times, which in the 10th century was connected with the capital by a continuous line of habitations. It was granted in fee by William II. to the Archbishop of Monreale in 1177. A convent of monks of the order of St. Bernard was established here in 1388, under the name of Santa Maria degli Angeli, by Manfred Chiaramonte, Count of Modica. Falling into decay, it was restored and enlarged in 1507 by Giovanni Paternò, Archbishop of Palermo, and from an altar in the church, raised by him in honour of the Baptist, it has received the name of *S. Giovanni di Baida*. It is now occupied by a poor fraternity of Franciscan Minorite friars, who act as attendants on an hospital adjoining.

The church is of the 14th century, having a portico with 3 pointed arches, and a pointed window above it, which dominates 2 lights separated by a marble shaft, and is enclosed by a large cinquefoil label. The portal is of the Renaissance, restored in 1507. The interior is modernised; the only remains of early architecture being seen in a pointed arch of 4 orders at the back of the altar, and in 2 pairs of coupled columns of marble, about 5 ft. high, elaborately carved; those to the l. of the altar being decorated with ivy foliage mingled with figures of men and beasts, and bearing on the capitals small scenes of the Annunciation, the Nativity, and the Visitation; those on the rt. enriched with vine foliage intertwining with figures, and having reliefs of the Shepherds and Star in the East, and the Adoration of the Magi, on the capitals. The abaci also are quaintly adorned. These columns are of Byzantine art, and cannot be later than the 12th century; they seem to indicate the existence of a cloister here in very early times; a surmise which receives confirmation from the fact of their

having been dug up in the present garden of the convent.

The 2nd altar to the rt. is decorated with reliefs. On the *predella* are the Last Supper, Christ washing his Disciples' feet, the Agony in the Garden, and the Betrayal—all of quaint *quattrocento* art. On the *paliotto* is the Pentecost, flanked by the Evangelists and 4 ecclesiastics, and by pilasters with arabesques, of the same period, but of superior merit. Over the 1st altar to the l. is a marble statue of St. John the Baptist, smaller than life, by *Antonio Gagini*, which displays the usual characteristics of his chisel in the expressive head, the meagre limbs, and broad and simple drapery, which is here adorned with gilt patterns in representation of embroidery.

Attached to the church are remains of cloisters of the same period, now blocked up, but with plain pointed arches resting on a single shaft with a capital of acanthus foliage. The bays are groined; and the architecture shows some features of a Northern character. On a staircase at the back of the church is a bas-relief of the Nativity, of *quattrocento* art. Fail not to step out on a terrace overhanging the cliff on which the convent is built. The view hence over the plain and bay of Palermo, and their mountain environments, is magnificent in the extreme, and even stirred the enthusiasm of old Fazello, who truly pronounced it to be "prospectum jucundissimum ac verè regium."

Above Baida is a curious natural cavern, called *Grotta delle Quattro Arie*, in the mountain of the same name. Those who would explore it must be provided with torches and ladders. You first descend into a pit, from which you enter a series of 3 long, tortuous, narrow alleys, each at a lower level than the former, connected by passages so small as hardly to admit of a person creeping through them on all fours. Great caution is necessary in these alleys, which are slippery with the constant damp, and the stalactites which cover the walls must be grasped to assist the descent. At the bottom open 3 galleries, the largest of which is 30 ft. long, 20 wide, and 16 high, and is almost filled with a pool of water of great purity, 6 ft. deep. The walls and roof are covered with stalactites, which assume a great variety of fantastic forms, rendered more grotesque by the effect of the shifting lights by which they are seen. They are composed of alabaster, either white, or of that brown sort called *cotognino*, or more vulgarly "sugar-stone," which is much used in decorating the churches of Palermo. In the whole grotto there is not a vestige of animal or vegetable life. It is said that, when the guides break off pieces of the stalactites, those at the mouth of the cavern hear a noise like distant thunder; and that on applying the ear to the surface of the ground, the voices of those within sound like the reverberation of the bass notes on a pianoforte.

On the return from Baida to Palermo the excursion may be agreeably varied by following the road to Boccadifalco, a short mile distant, along the edge of the cliffs overhanging the plain, over slopes covered with corn, sumach, and olives, among which a mediæval tower rears its ruined battlements and machicolations. The road descends upon Boccadifalco, at the mouth of its picturesque gorge. On the way thence to Palermo it passes through the village called

Altarello di Baida.—Here, just opposite the little church, is a lane to the rt., called Vicolo Vanadone, running between walls. Entering a gate to the l., and crossing a field, which contains a curious ancient reservoir sunk in the rock, you reach a few cottages in an orange-orchard, among which are the remains of a Saracenic palace half buried beneath the débris of subsequent ages. The most prominent feature among these ruins is a chapel, which, from the pointed panellings in its walls, and the neat yellow masonry, appears to be of Norman antiquity. The door, however, is of the Renaissance period, and bears an inscription recording its restoration by the Archbishop of Palermo in 1493.

Traces of old frescoes may be seen over the altar.

In the E. wall of the ruins a door gives access to a small chamber, formed like a Greek cross, with a recess in each wall. That opposite the entrance has a wide pointed arch filled with honeycomb pendentives, as in the Cuba and Zisa, but of coarser execution. In those to the rt. and l. the arches are also obtusely pointed, but stilted and re-entering, like the Persian arch, which is common enough in the Moorish buildings of Spain, but not found in any other Saracenic structure in Sicily. The arches are curiously ribbed with ridges of masonry meeting in the head, and giving the recess the appearance of a shell. At the angles of the recesses are traces of columns, as in the Zisa. In fact, the apartment closely resembles on a smaller scale the hall of that palace, and is similarly situated with reference to the garden around it. Under the mass of débris now choking it may probably exist traces of the fountain which played up in the centre. To the S. of this you pass through a small chamber, and descend by a flight of steps into an oblong vaulted hall dimly lighted by 2 small loophole windows. A cornice of stucco foliage, like that in the interior of the Cuba, surrounds the apartment. All this ground-floor of the building is purely Saracenic in character; but on the upper story are traces of Norman times in a narrow passage, with small pointed double lights, surrounded by dog-tooth mouldings on foliated corbels, now almost crushed by the ruins of a modern palace.

There can be little doubt that these are the remains of the palace of *Mimnermum*, mentioned by Ugo Falcando as constructed by King Roger, recognised by Leandro Alberti in 1526 as resembling the Cuba and Zisa; and vainly sought for by Gally Knight. Like the Cuba, Zisa, and Favara, it stood in the midst of an artificial lake, the bottom of which is often brought to light by the spade of the husbandman, though the walls which enclosed it have utterly disappeared.

Excursion to Segeste.

Those who have neither time nor inclination to make the tour of the island, or even to visit the stupendous remains of ancient days at Selinunte and Girgenti, may yet with small inconvenience and much profit reach Segeste, and gratify taste or curiosity with the sight of one of the most superb temples and best preserved monuments of the Greeks in Sicily. The distance is about 47 m. from Palermo; the road as far as Calatafimi, or 43 m., is carriageable and excellent, and at that town beasts may be readily procured for invalids, or those who would avoid an 8 or 9 miles' tramp over Sicilian by-roads. Side-saddles may also be had. The excursion occupies 2 days; and as 3 stout and strong horses are needed for the mountain-roads, and a relay of the same must be sent on the previous day to Partenico, 19 m., the charge usually made for a carriage is 15 dollars, with a dollar extra as *buona-mano* to the driver. The beasts must be well up to their work—no limping, raw-backed, broken-winded cattle—or the traveller may be benighted. The maître-d'hôtel should be called on to engage a trustworthy *vetturino* and an efficient team.

As the accommodation at Calatafimi is truly Sicilian, the tourist should sleep at Alcamo, 11 m. short of it, where he may be sure of at least clean beds. To accomplish this it is necessary to make one day's journey much longer than the other—either to stop at Alcamo the first day, and pursue the journey the next morning to Segeste, returning to Palermo the same evening; or to push on at once to Segeste, returning to Alcamo to sleep, and retracing one's steps leisurely on the morrow to Palermo. The weather or other causes may induce the traveller to give the preference to one plan over the other, but whichever he adopts he should signify to the *vetturino* the day beforehand.

For the description of the temple and road to it, see Rte. 2, p. 143.

Excursion to Bagaria and Sólunto.

It is an agreeable drive of 9 m. to Bagaria, a small town surrounded by the villas of the Palermitan nobility. A carriage and pair may be hired for the excursion for 15 to 18 tarì. A diligence runs every morning, returning the same day; fare each way, 3 tarì. But since the 28th April, 1863, a railroad, the first in Sicily, has been opened to this town: trains run several times a day, and the fare is 1 lira 45 centesimi for the 1st class. Those who like boating may run in a couple of hours from Palermo across the bay to Aspra, at the foot of the headland of Catalfano, whence a path through an avenue of cypresses leads to Bagaria, about a mile distant. The boatman's charge, to wait at Aspra and return to Palermo, should not exceed one dollar.

The road follows the shores of the bay, skirting the richly cultivated strip of land enclosed between it and the chain of bold detached heights—Monte Grifone, Monte Gibelrossa, and Monte Buongiorno — which stretch from the entrance of the Golden Shell to the isthmus of Bagaria. Soon after quitting the Marina the road crosses the Oreto by the bridge of Sant' Erasmo, and for some distance is bordered on one side by houses; then traverses orchards and gardens hedged by the aloe and cactus. At 2 m. is a fork back to Palermo, which passes the Admiral's Bridge, and enters the city at the Porta Garibaldi. Here on the shore is the old *Torre dello Sperone*, and just beyond it a hamlet with the unaccountable name of *Musica d'Orféo*. At 3 m. the road begins to rise, and commands a majestic view of Palermo, Monreale, and the Conca d'Oro. Half a mile beyond, at the hamlet of *Acqua de' Corsari*, where an old square machicolated fort, now used as a telegraph, stands on the shore, a road branches to the rt. to Misilmeri. At 5 m. is the village of *Ficarazella*, environed by orchards and vineyards, just beyond which another road branches to Abate and Misilmeri. *Ficarazzi*, the next village, 6 m. from Palermo, dominated by the shabby palace of the Prince of Santa Ninfa, stands in the midst of a most luxuriant country, which supplies the capital with wine, and with fruit and vegetables of all descriptions in rich abundance. A long aqueduct of pointed arches spanning the valley inland, and the precipitous height of *Cannita* overhanging it, add a picturesque charm to the neighbourhood. That isolated mount is strewn with the remains of ancient days, for it was inhabited in classic times, and under the Saracens and Normans was crested by a fortress named *Cassr Sâd*, the "castle of delight," or *Cassr Sa'd*, the "castle of a reedy marsh," the former of which, however it may sound to our ears, must, from the description we have of it, have been an appropriate appellation in the 12th century; and the latter appears to be preserved in its modern name, signifying "the plantation of canes" (*arundo donax*), which flourish in great abundance on the banks of the little stream. The road soon enters on the isthmus which unites the grand mountain mass of Catalfáno, an unfortified desolate Gibraltar, to the mainland; and at the 8th milestone, passing the yellow mansion of the Prince of Cattolica, now converted to a barrack, it leaves the *stradone* of Termini, and branches to the rt. to Bagaria, a mile distant.

Bagaria, or Bagheria, a town of nearly 9000 inhab., situated at the base of the isthmus which separates the bay of Palermo from that of Termini, has an Arabic name, descriptive of its soft and sandy soil. It is a favourite resort of the Sicilian nobility, whose villas cover the high ground around it Few of these exhibit good architectural taste, and none contain treasures of pictorial or sculptural art to attract the traveller, yet all offer points of view of a scenic magnificence rarely to be surpassed; while some, by the eccen-

tricities of a wayward or disordered imagination, serve to while away an idle hour.

The *Villa Valguarnera* has perhaps more architectural pretensions than any other in Bagaria. It stands on the highest ridge of the isthmus, in the midst of an extensive garden, deformed by wretched statues, and overhung by the steep red cliffs of the Monte Giordano. A mound which rises in the grounds has been selected for the site of a telegraph, and should be ascended for the view it commands. On the one hand stretches the coast to the E., with Termini at the foot of Monte Calogero; Cefalù, bounding the bay with its bold headland; the Madonian mountains piled up in grand masses behind; and the Lipari islands dimly outlined on the blue horizon;—on the other, the prospect is of equal beauty and variety, embracing Palermo with its many domes, its mountain rampart of familiar forms, its bay studded with sails, and Ustica lying out "in far azure realms of sea."

The *Villa Butera*, erected in the middle of the 17th century, contains in its grounds one of those whimsical conceits so much in vogue among the Sicilian nobles. In this case it is a sham convent of imitation brick, inhabited by waxwork monks, to 2 of whom the attention is particularly directed—a Sicilian Abelard and Heloise, whose story illustrates the proverbial ruggedness of the course of true love.

But the *Villa Palagonia* once surpassed in absurdity anything ever conceived by mortal brains. It was the mad fancy of a Prince of this name who lived in the last century to people his house and grounds with monsters more outrageous and ridiculous than the creations of Circe, Armida, or the enchanters of romance. "Of all that immense group there is not one made to represent any object in nature, nor is the absurdity of the wretched imagination that created them less astonishing than its wonderful fertility. It would take a volume to describe the whole, and a sad volume indeed it would make. He has put the heads of men to the bodies of every sort of animal, and the heads of every other animal to the bodies of men. Sometimes he makes a compound of 5 or 6 animals that have no sort of resemblance in nature. He puts the head of a lion to the neck of a goose, the body of a lizard, the legs of a goat, the tail of a fox. On the back of this monster he puts another, if possible still more hideous, with 5 or 6 heads and a bush of horns that beats the beast in the Revelations all to nothing. There is no kind of horn in the world that he has not collected, and his pleasure is to see them all flourishing upon the same head."—*Brydone.*

The interior of the palace was as fantastical as the outside, and its manifold extravagances were multiplied a thousand times by mirrors placed at different angles. Most of these absurdities have been removed, but a few still remain in the garden to attest the extravagant folly of the old prince; while at one entrance to the palace, statues of his ancestors stand like lacqueys in suits of many-coloured marbles, and round the ball-room busts of the same stand out from the walls in bodily relief, dressed to the life in marble.

From Bagaria a road runs to the neighbouring village of *Santa Flavia*, on the high road to Termini, and 10 m. from Palermo, conspicuous by its dome of many-coloured tiles. The tourist can drive another mile through dense olive-groves, hedged by aloes and prickly pears, to the shores of the bay of Termini, where from the roof of the Villa di Sólunto he has a view of surpassing beauty. But he who would visit the site of the old Phœnician city of Soluntum, on the eastern shoulder of Monte Catalfano, must either procure a donkey at Bagaria, or trust to his legs at Santa Flavia, and take the path thence to *Porticello*, a fishing-village at the base of the mountain. Here and at the neighbouring village of *Santa Elia* are tunny-fisheries belonging to the Crown.

The mountain, which rejoices in the Arabic name of *Catalfano*, like the

opposite headland of Pellegrino, is a mass of limestone, precipitously steep on all sides, but rising only to the height of 1095 English feet, though its isolation and proximity to the sea give it the appearance of greater altitude.

Sólunto.—The ancient city called Soloes and Solous by the Greeks, and Solentum and Solmntum by the Romans, is of very high antiquity but uncertain origin. We hear of it first as a Phœnician city, being one of the 3 settlements which that people retained for the purposes of commerce, when forced to abandon the eastern coast of Sicily, through the influx of Greek colonists, about 6 centuries before Christ. Throughout its early history, Soluntum displayed a steady attachment to the Carthaginians. It was betrayed into the power of the Greeks of Tyndaris in 396 B.C., but about a century later it is mentioned as again in the hands of the Carthaginians. On the Roman conquest of Panormus, the citizens of Soluntum drove out the Punic garrison and allied themselves to Rome. The date of the destruction of the city is unknown, but it must have been after the 'Itineraries' were written, and before the invasion of the Normans, whose annals make no mention of it. It stood on the shoulder of Monte Catalfano, overhung by the precipices of that mountain, on a site very difficult of access, and approachable only by a single road. Of its walls, which were nearly 2 m. in circuit, traces were everywhere visible in the time of Fazello, and abundant remains of public and private structures then proclaimed its past magnificence. The antiquity of the site, however, appears to have been forgotten till, in 1825, the peasantry at work on the mountain brought to light the colossal statue of Jupiter, the 2 beautiful candelabra of stone, and sundry Doric and Corinthian capitals, now preserved in the University of Palermo. Subsequent excavations disclosed the singular figure of Isis, now in the same museum, of very archaic art, with many other fragments of antiquity.

Very little now remains above ground to satisfy antiquarian curiosity, and those who would ascend the mountain with this expectation are certain to be disappointed, though the glorious view from the height will fully repay the fatigue. The path begins to mount from the village of Porticello, and presently falls into the line of the ancient road, which is recognised by its pavement of large square flags. It leads up the W. slope, covered with vines and prickly pears. On the summit of the hill, which is well cultivated, excavations have recently been made in several spots, and the substructions of Roman houses, rock-hewn cisterns, with fragments of columns and cornices, mosaic pavements, amphoræ, &c., have been brought to light. Hardly a vestige remains of the ancient walls. The most interesting object is an ancient sacrificial table, on a detached spur of the mountain, immediately overhanging the village of Porticello. It is a slab cut from the rock, supported by 2 upright slabs with carved fronts, and resting against a structure of rude masonry, in which is a hole as if for the base of a statue. From this spot the prospect over the bay of Termini, from the castled headland of Zaffarana at your feet, to the square bluff of Cefalù, some 35 m. distant, is magnificent in the extreme. This height, like that of Monte Pellegrino, is much resorted to by sportsmen during the passage of quails, which from 20th April to 20th May afford excellent sport, if the *maestrale* wind prevail. On the E. slope of the hill, as well as in the plain at its foot, sepulchres have been discovered containing Greek figured vases, but nothing remains open to satisfy curiosity. The ancient coins of Solmntum bear generally the head of Hercules or Neptune, with a sea-worm on the reverse and a legend in Greek or Punic characters.

For further particulars respecting this ancient city consult *Cenni su la distrutta Solunto*, by Vincenzo Mortillaro, Marchese di Villarena, in the 2nd vol. of his Opere;—*Storia Letteraria di Sicilia*, tom. i. part 5;—*Antichità di Sicilia*, tom. v., by the Duca di Serradifalco.

ROUTE 2.

PALERMO TO TRAPANI, WITH EXCURSIONS TO THE RUINS OF SEGESTE, AND TO MONTE SAN GIULIANO.

	Miles.	Posts.
Palermo to Monreale	4	–
Monreale to Borgetto	13	2
Borgetto to Sala di Partenico ..	2	–
Partenico to Valguarnera	3	–
Valguarnera to Alcamo	10	2
Alcamo to Calatafimi	11	1½
Calatafimi to Colonnetta	13	1½
Colonnetta to Trapani	12	1½
	68	8½

The *corriera* leaves Palermo every Tuesday, Thursday, and Saturday for Trapani; fare 3 ducats and 40 bajocchi, or 2 dollars and 10 tarì, besides 5 bajocchi for the postilion at every post. But as the ruins of Segeste lie a little off the road, the traveller who would visit those remains *en route* must either quit the mail at Calatafimi, from which they are 4 m. distant, and proceed by another *vettura* to Trapani, or he must adopt some more independent mode of conveyance.

Steamers leave Palermo for Trapani every Friday at 8 A.M.; also the first and third Sunday of every month at the same hour, performing the distance in 6½ hrs. Fares, 12 lire, and 8·50 lire. The Friday boats continue their voyage to Sciacca and Girgenti; the Sunday boats to Tunis. See the article "STEAMERS" in the Introduction.

For about 11 m. the road is an unbroken ascent up the valley of the Oreto, to the ridge of the mountains which rise to the W. of Palermo; from that point it descends for 6 or 7 m. to the luxuriant plain of Castellamare, traverses this, and continues through a wild and undulating country to Trapani.

4 m. *Monreale.*—This town and the drive to it have been described under the Excursions from Palermo, p. 119.

On leaving Monreale the road continues along the slope of Monte Caputo, passing an aqueduct of pointed arches. Above, the mountain-side is craggy, cavernous, and forbidding: beneath, all is green and smiling, luxuriant groves of orange, olive, and fruit-trees filling the valley and burying the Oreto which flows through it. On the opposite side of the vale the town of Parco lies at the foot of the wild rocky mountains of Moarta and Falcone, and above it a steep road is seen climbing the shoulder of the former height towards Piana de' Greci. At 6 m. a road branches to the l. to S. Giuseppe di Mortilla. The valley gradually narrows, the mountains become more steep and rocky, and the hollow more broken and bare. Soon after passing the hamlet of *Chiuppo*, cultivation almost ceases, and at 10 m. the road ascends to the head of the valley, and forks, the branch to the l. running to S. Giuseppe and Corleone. From the heights a mile beyond, you obtain the last view of Palermo and its plain, and a glorious picture it is of the rich valley beneath you, framed between wild mountain-peaks, and with a foreground of bold rocks shrouded in ivy. The road now turns to the N. and descends through a rocky defile between mountains of great altitude and steepness, which approach so close as to leave barely room in the hollow for the passage of a torrent. After some miles of descent a new view of wonderful magnificence opens of the rich, olive-clad plain of Partenico, with the sea in front; the villages of Montelepre and Giardinello on the slopes of the mountains to the rt.; the town of Borgetto, at the base of a tall red cliff, on the other hand; Partenico in the plain below; and Alcamo on a distant ridge beneath the mountain of Bonifato; while the horizon is bounded by a long range of heights which sink to the sea in the headland of Santo Vito.

17 m. *Borgetto.*—No accommodation save at a miserable-looking *fonduco*. This is a long, straggling town of low, mean houses, with 5600 inhab., but picturesquely situated on a wooded cliff overhanging the plain, and in its

turn overhung by a lofty precipice of red rock. The road descends through corn-fields, vineyards, and orchards, to

19 m. *Sala di Partenico*, a mean post-town of 15,658 inhab., situated at the foot of a grand precipice of red limestone, called *Montagna del Re*, from its royal proprietor, or *Montagna della Croce*, from a cross on its brow. Here is a poor hostelry, termed the "Albergo d'Enia," from the name of the landlord, where the traveller may halt awhile to refresh; it is clean for its class, and the people are obliging. On the summit of the height above the town are some scattered vestiges of ancient habitations, which Fazello took for the remains of Elyma, a city which had no existence save in a false reading of a passage in Dionysius. There can be no doubt that the ruins are those of *Parthenicum*, a town only mentioned in the Itinerary of Antoninus, but whose name indicates a Greek origin and a site of difficult access. Its representative in the plain is probably of Roman origin, and the station mentioned by the Itinerary. The "Partenicoti" claim for their town great magnificence under the Saracen domination, and point out the ruins of 12 towers in the neighbourhood, some with Arabic names, which they maintain to be of that antiquity, and also certain venerable gnarled olive-trees of extraordinary size, which tradition marks as of Moslem planting, and which are still vulgarly called "ulivi Saraceni." At the base of the precipice about a mile from the town, and in some olive-grounds belonging to the Crown, is a small projecting rock, built up and levelled into a terrace, which may be, as tradition asserts, the remains of a Saracenic tower. It is known by the name of *Castellazzo*. Though nothing remains to satisfy antiquarian curiosity, the site is worthy of a visit for the view it commands of the plain of surpassing fertility, and of the blue bay of Castellamare, shut in by the headlands of Rama and Santo Vito.

Crossing the plain, whose soil is a strong reddish loam, producing corn, wine, oil, fruit, and sumach in rich abundance, to which in Fazello's time sugar might be added, and whose fertility so excited the astonishment of a Spanish Arab seven centuries ago, that he pronounced it even to exceed that of the plain of Cordoba, you pass at the 22nd milestone the wretched hamlet of *Valguarnera*, which gives its name to a prince. The view hence, looking back on Partenico, is very fine. Below this village you cross the stream of *Flati*, which forms the boundary between the provinces of Palermo and Trapani. The plain is now broken into deep rocky dells still highly cultivated; but the country becomes more open and undulating as you approach Alcamo. The luxuriant foliage of the low grounds gives place to wild downs green with corn, flax, or beans. Beyond 28 m., a road to rt. leads to the village of *Pastore*, famed for its wine, and as you wind round the ridge on which it stands the large yellow mansion of its Baron towers above the road, and an old castle comes into view further down the valley to seaward, whose name of *Calatubo* ("Job's Fortress") proclaims its Saracenic antiquity. Alcamo has been in sight for many miles cresting the ridge between the castled height of Monte Bonifato, which overhangs it, and the more distant and lofty Monte Inici, and the road now winds up a tedious ascent to its yellow battlemented walls.

32 m. ALCAMO (Pop. 20,628). *Inns:* "Locanda del Tempio di Segeste," kept by Battista Bruno; decent, clean beds and civil people. "Locanda della Fortuna"—tolerable.

Alcamo is vulgarly believed to derive its name and origin from Adel-eamo, said to have been the leader of the first bands of Arabs who invaded Sicily in 827. Tradition states that he built a fortified town on the summit of Monte Bonifato, and called it after himself; but it is strange that the Arab chronielers make no mention of such a person. Certain it is, however, that the original town stood on that height, and that it long retained a Moslem population, who were driven out by the Emperor Frederick II.

in 1233, and the Christian inhabitants induced to remove to the present site at the foot of the hill by the promise of exemption from military service; the old town being utterly destroyed some 160 years later by King Martin, on account of the rebellion of Andrea Chiaramonte, its feudal lord.

Alcamo is surrounded by a battlemented wall of the 14th century, whose construction shows it to be prior to the invention of artillery. It is a large town of mean houses, and narrow, irregular, dirty streets, with a general air of poverty and decay, to which the main street, which intersects it, and is broad, well-paved, and flanked by decent houses with heavy balconies, is the only exception. Yet it is architecturally picturesque, and contains not a few old churches with pointed portals and windows, and palaces with projecting balconies, and battlemented or machicolated parapets.

The women of Alcamo wear black veils, and many are remarkably pretty.

S. Tommaso d' Aquina. — Beneath the Locanda di Segeste is the little Chapel of St. Thomas Aquinas, which presents a good specimen of Sicilian architecture in the former half of the 14th century. It has a fine pointed door of two orders, much enriched with acanthus-leaves, scroll foliage, cable and dogtooth mouldings; the abaci and capitals are continuous; above is a round-headed window, surmounted by a corbelled pediment, resting on slender shafts.

Chiesa Matrice.—A modern church, narrow and misshapen, but containing fine specimens of native red marble from a neighbouring quarry, in the 14 monolithic columns which separate the nave and aisles. In the 6th chapel to rt. is a bas-relief of the Virgin and Child, with cherubs and saints, bearing date 1518, and ascribed to *Gagini*. The *Campanile* is some centuries earlier than the church; having pointed windows dominating double lights, separated by a marble shaft; and showing the nail-head moulding on the corbelling above. Opposite this church is that of

Le Bianche, with a depressed doorway, and a round-headed window above it, both with heavy labels; of the early Renaissance. It belongs to a confraternity instituted for the gratuitous burial of paupers.

Santa Oliva or *Le Anime in Purgatorio.*—The altarpiece, representing the sacrifice of the Mass, and Santa Oliva rescuing souls from purgatory, is by *Pietro Novelli*. There is much confusion of figures and scattering of lights—faults which in a subject so complex as to embrace at once heaven, earth, and purgatory, it would be difficult to avoid; yet the picture is well painted, especially the figures of the Virgin and Child. Over the 4th altar to the rt. is a statue of the saint, ascribed to *Gagini*, short and stumpy, an appearance increased by the looseness and breadth of the drapery.

Santa Chiara.—A church with 6 semicircular bays or apses, containing 2 statues of Justice and Charity by *Giacomo Serpotta.*

The *Badia Nuova* contains 6 statues by the same artist in his usual bad taste; and an oil-painting of the Virgin of the Rosary by *Giacomo Lo Verde*, with the date of 1659. The church of *San Francesco d' Assisi* has a statue of the Magdalen; and that of *San Benedetto* one of that saint; both attributed to the chisel of *Gagini*.

Santa Maria di Gesù, to the E. of the town, conspicuous with its old bell-tower and cypresses, has an early picture on wood of the Florentine school, representing a number of figures in adoration of the Madonna. It has much expression, and the Virgin's face is full of beauty. This is the only church in Alcamo which can claim an origin prior to the foundation of the present town.

The *Castle* in the upper part of the town is a quadrangular, battlemented

pile of yellow stone, with towers, alternately round and square, at the angles. The walls are pierced with pointed windows, generally with double lights separated by marble shafts, and once surmounted, as well as the walls, towers, and gateways, with machicolations. It is now used as a prison.

Opposite the Badia Nuova is a building called the *Casa di Ciullo*, pointed out as the abode of Ciullo, the father of Italian poets, and a native of Alcamo; but as he flourished in the 12th century, before the present town was in existence, and as the said building is of the Renaissance period—*non conviene*, the tradition is worthless.

Close to the Chiesa Matrice is the *Military Hospital*, a building of the 15th century; also a machicolated tower attached to the palace of the Barone Romano. The *Torre di Ballo* is a similar tower, with windows divided by shafts into triple lights. Opposite it is a pointed door with dog-tooth moulding. The *Casa Rosotti* is a small building with windows separated into double lights. Close to it, in the *Casa Sant' Anna*, is a gallery with round arches resting on chevroned and twisted shafts.

On the summit of *Monte Bonifato* are the remains of the original town of Alcamo, and of its ancient castle, surrounded by square towers, and having a tall keep with pointed windows. Here is also a church called the *Madonna dell' Autu* (*i.e.* Alto), or Our Lady of the Hill. This height, which rises, according to Smyth's measurement, 2213 ft. above the sea, has a gentle descent towards the town on the N., but breaks off on the other side into tremendous precipices of red limestone. It commands a most extensive and glorious prospect of Alcamo at its feet, Castellamare on the sandy shore beyond, the fertile plain to the E., and the blue bay to the N., bounded by the headland of Capo Rama, and in the opposite direction of Monte Barbaro with the temple of Segeste on its slope, and of the wild, undulating country beyond, up to the grand mass of Mount Eryx in the western horizon.

Alcamo is renowned as the birthplace of *Ciullo d' Alcamo*, the first poet who sang in the vernacular Italian. He lived at the close of the 12th and beginning of the 13th century; or at the end of the Norman, and commencement of the Suabian rule. Fragments of his works are extant, and have been published by the Abbate di Gregorio in his *Discorsi intorno alla Sicilia*, tom. i. pp. 244-250.

From Alcamo it is 6 or 7 m. over open, undulating ground, by a road very heavy after rains, to

Castellamare, the ancient port of Segeste. It is situated at the foot of Monte Inici, and in the bight of the sandy bay, in a richly cultivated neighbourhood; but is a mean, dirty town of nearly 10,000 inhabitants, who subsist by fishing, agriculture, and exporting the produce of the country. It is without an inn. Castellamare, being the only point in the bay which affords a safe refuge to ships, has always been a place of some importance, and was fortified in early times, possibly by the Knights-Templars, for a cross of that order decorates a low vaulted chapel on the site. The old town stood on the promontory of calcareous rock which juts into the sea, and was protected by lofty walls, in part cut from the rock, and on the land side by a broad and deep fosse. But these fortifications, having lost their value since the invention of artillery, have been long abandoned, and are now in ruins. "A stone bridge of two arches has replaced the ancient drawbridge, and the town, escaping from its turreted enclosure, has spread in all directions round the harbour, and even crept up the mountain-side; while year by year, straight and wide streets, bordered by two-storied houses, are extending further and further into the neighbouring fields."

From Alcamo there are 2 routes to Segeste. One is by the post-road to Calatafimi, 11 m., and thence by a country track of 4 or 5 m. to the temple, which latter part must be done

on foot or on horseback; the other is by a bridle-path of 9 m. Those who are making the tour of the island, and are provided with mules, will take the direct path, and, on leaving Segeste, proceed the same day to Castelvetrano or Trapani, as the case may be. If to the former, they cross the Trapani road below Calatafimi, and continue by Vita and Salemi; if to the latter, they strike that road at Colonnetta. But the excursionist from Palermo should drive on to Calatafimi, as the temple is of easier approach from that side. We will describe both routes.

Outside the W. gate of Alcamo a road branches to the rt. to Castellamare, seen on the coast beneath; and a bridle-path also quits the main road to the rt. and descends into the broad, deep, green valley in front, in which, at the distance of 9 m., the celebrated temple of Segeste may be distinctly seen on the mountain-side, the white walls of the ancient theatre gleaming from the cliffs of Monte Barbaro, which overhang it. This is at the 33rd milestone. From this point the carriage-road, crossing slopes at first dark with a varied cultivation, and then carpeted only with corn, descends for 4 m. to the *Fiume Freddo*, which it crosses by a ford.

This stream, also called *Fiume di S. Bartolommeo*, is probably the ancient *Crimisus* or *Crimesus*, whose god, in the shape of a dog, found favour in the eyes of the nymph Egesta, and is represented under that form on many of the coins of the ancient city. Some take a branch of the Belici, more to the E., to be the Crimisus. That stream was renowned for the great victory which in the year 340 B.C. Timoleon with only 11,000 men, partly Syracusans, partly mercenaries, obtained over more than 70,000 Carthaginians under Hasdrubal. Of these 10,000 are said to have been slain, and 15,000 made prisoners, and the Sacred Battalion, composed of 2500 citizens of the best families of Carthage, was destroyed to a man. The rout was so complete that the victors picked up 1000 breastplates and 10,000 shields which had been cast away by the fugitives; and the spoil was so immense that it took 3 days to gather it. No victory in Grecian history was more complete and decisive. It was one of the severest shocks ever sustained by the Carthaginian power in Sicily, and secured to the Greek cities a long period of tranquillity. It was just before this battle that a little incident occurred, recorded by Plutarch and Diodorus, which had its effect on the event of the day. As the Greeks approached the Crimisus, they met some mules laden with parsley, which was taken by them as an evil omen, since it was customary to lay wreaths of this herb upon sepulchres. But Timoleon, perceiving their alarm, seized a handful of it, and, weaving it into a wreath, exclaimed, "Behold the Corinthian symbol of victory, the sacred herb with which we decorate the victors at the Isthmian games! It comes to us spontaneously as an earnest of triumph." Then crowning himself and his officers with the parsley, he restored the confidence and rekindled the courage of his soldiers, and led them forward to victory.

From the bridge it is a continual ascent of 6 m. to Calatafimi, through an undulating country, at first scantily cultivated, and crimsoned here and there with patches of clover, but becoming more wooded as you advance, till at length the height which the road climbs towards the town is covered with luxuriant vegetation. From this height a wide expanse of country is seen opening to the E. of truly Sicilian aspect—bare, green, and treeless, a succession of low swells in the middle distance, and ranges of wild mountains on the horizon.

43 m. *Calatafimi.—Inn:* "Locanda di Segeste," kept by Francesco di Matteo, a small country hostelry, and veritably Sicilian. This is a large ugly town of some 9600 inhab., covering a long ridge between 2 hills; and at the end of the ridge to the W. is a steep isolated height, crowned by the ruins of a Saracenic castle, from which the town takes its name—*Cal'at Eufimi*. The castle, now used as a prison, has no archi-

tectural interest, but it commands a fine prospect of the hills around, richly cultivated with vines, olives, and corn, and enlivened by churches and convents; of the open, undulating country to the E.; and of the temple of Segeste seen in a gap between the cliffs of Monte Barbaro to the N.

There is nothing to detain the traveller in the town. The *Chiesa Matrice* retains externally some traces of early architecture, but the interior is modernised with Roman Dorie columns. The *Chiesa del Crocifisso* is a neat church, with the architectural decorations of its interior so picked out with gilding as to produce a most pleasing effect. The *Carmine*, now a ruin, is of Siculo-Norman antiquity, with a cupola supported on pendentives, but overlaid with stucco. In the walls of the house of the late archpriest Avila are embedded 3 Greek inscriptions found among the ruins of Segeste.

Calatafimi has given its name to the first battle fought and won by Garibaldi in his liberating expedition to Sicily in 1860, but the real site of that contest was 3 or 4 miles from this town, and close to Vita (see Rte. 4, p. 165). On their defeat, however, the Neapolitans fled to Calatafimi, on their way to Palermo.

Mules and donkeys, as well as side-saddles, may be had for the trip to Segeste. As guide, Antonio Costa is ready to offer his services. The distance is nearly 5 m., and the path lies for about 2 m. through a charming vale dark with fruit-trees to the foot of Monte Barbaro; here it forks, and pedestrians by taking the path to the l. and climbing the precipices beneath the mountain to the back of the temple may shorten the distance by a mile. The road usually taken continues round the E. side of the mountain through lanes of acanthus, fan-palm, spurge, and cistus, and enters the green vale on the northern side, when the temple comes into view at the head of the valley.

The direct track from Alcamo to Segeste quits the high road just outside the former town, descends into a deep corn-clad valley at the foot of Monte Inici, at 3 m. crosses the Fiume Freddo, and 2 m. beyond the *Gággera* probably the stream which was called the Scamander, on whose banks the ferocious Agathocles slaughtered all the poorer citizens of Segeste on his return from his African expedition. On this stream, about 3 m. below Segeste, are the hot springs, famous in ancient times as the *Aquæ Segestanæ* or *Pincianæ*. They are 6 in number. The first, which is called *Gorgo Caldo*, is hotter than the rest, and rises on the rt. bank. The second, or the *Fonte di S. Girolamo*, ½ a mile further up, is also of very high temperature. The third rises in a subterranean cavern, and from its seclusion is called *Bagno delle Femmine*. The fourth is known by the name of *Bagno di Calamet*, *i.e.* "Calat al Hammah," Castle of the Baths, from a Saracenic castle, extant in the time of King William the Good. The next rises on the l. bank, and the last in the middle of the stream, and is distinguished by its silvery hue. The water of these springs is clear, colourless, slightly nauseous to the taste, and emits as it rises hydrosulphuric acid gas. It is composed principally of sulphate and hydrochlorate of soda, sulphate and carbonate of lime, with a small quantity of hydrochlorate of magnesia. The temperature of the hottest spring is 115¼° Fahr.

Crossing the stream by the *Ponte de' Bagni*, the path ascends over open downs to the foot of Monte Barbaro, whence the temple of Segeste bursts suddenly upon the view.

"Every trace of cultivation had disappeared, and nothing was to be seen before us but vast arid plains, abutting to the rt. on the rugged and barren side of Monte Inici. In the midst of this desolation a sudden turn in the road brought us to a point of view which made us pause with wonder and admiration. At about ¾ of a mile from us, in the midst of a desert which looked as if it had hitherto escaped from all contact with human industry, and placed upon a high hill, as upon a pedestal, rose one of the most magnificent monuments of ancient art. The

temple of Segeste stood before us, marvellous in its perfect preservation."—*A. de Quatrefages.*

Segeste.

The Temple.—The situation of this grand relic of antiquity is most striking. It stands at the head of the valley on a bare eminence, backed by wild, rugged heights, with bleak open downs in front, and with no other object around to divert the attention or detract from its grandeur. Behind it opens a precipitous ravine of great depth, through which flows the torrent Pispisa. On one hand is the height on which stood the ancient city, now called Monte Barbaro, rising in a steep slope from the temple, but on every other side in precipices of red and grey rock. The temple of Segeste "affords a most striking instance of the manner in which the Greeks placed their edifices, so as to harmonise with and be heightened by the grandeur of the surrounding scenery. . . . . In its general effect it is unquestionably the grandest in the whole island. Standing on the brink of a profound precipice, and surrounded on all sides with lofty desolate mountains, with little or no vegetation, it impresses the most careless spectator with a feeling of overpowering awe, akin to that which it was intended to produce in the mind of the worshipper of old."—*Bartlett.*

This temple is of the severest Doric architecture, and of large proportions, the peristyle being 191 ft. 7 in. in length by 76 ft. 5 in. in width. Like most Greek temples it faces the E. It is of that description termed hexastyle-peripteral, from having 6 columns in each front, and columns also in the wings, in this case 14 on each side including those at the angles; making 36 in all. It rests on a stylobate of 4 high steps. The columns have the peculiarity of not being fluted, which gives them rather a heavy aspect, but their massiveness is lessened in appearance by the multitude of drums, from 10 to 13, of which they are composed. At their base they are almost 7 feet in diameter, and their height, including the capital, is a little less than 5 diameters, which constitutes rather a light order of Doric. They taper much upwards, with a slight entasis or bulge, and have preserved their forms in great measure unaltered, one column only in the pronaos, the second from the S.E. angle, having been shattered by lightning and unskilfully restored. The capitals are simple, and less corroded than the shafts. The entablature, save that the apex of the W. and the angles of the E. pediment, and here and there a portion of the cornice, have been repaired, is entire all round. It is unusually heavy and massive, being almost two-fifths of the height of the columns. The blocks of the architrave are enormous, each spanning the space between 2 columns. There is no sculpture in the metopes or pediments, and it is evident that the former at least never had such decoration. The rock of which this temple is constructed, the magnesian limestone of the site, while it has been scorched into the richest tints of brown and ochre by the sun of many centuries, has successfully resisted the influences of the weather upon its substance, so that the building presents a far less corroded aspect than the temples of Pæstum, or even than those of Girgenti.

Though so nearly perfect externally, this temple is far otherwise in its interior. Not a trace is visible of the cella, that most essential part of an ancient temple, to which the peristyle was but a supplement and adornment. Not even a slab of the pavement is to be seen. This fact alone makes it evident that the temple was never completed; and this is confirmed by several other peculiarities which can only be accounted for on this supposition.

The fact of the temple being unfinished shows that the work must have been interrupted by some political catastrophe, and assists us greatly in determining the date of its construction. The grand scale on which it is

designed proves that it must have been commenced in the flourishing days of Segeste. The simple, massive, and pure style of its Doric architecture cannot possibly be attributed to Roman times, and belongs to a much earlier age, and the happiest period of Greek art. We are therefore led to refer it to an epoch not later than the Athenian invasion of Sicily, most probably to the latter half of the 5th century before Christ; and it appears likely that the event which prevented its completion was the subjugation of the city to the Carthaginians in the year 409 B.C.—the period from which Segeste dates her decline.

The traveller should not fail to ascend Monte Barbaro to the site of the ancient city and theatre. The ascent is easiest immediately above the temple. Round the brow of the hill are remains of fortifications, of mediæval and probably of Saracenic construction, of small irregular masonry, in which are embedded large blocks from the earlier walls, together with fragments of columns, door-jambs, or portions of cornices. At intervals are square projecting towers. The surface of the height is rugged with scattered columns and architectural fragments, overgrown with fennel, squills, orchids, and thistles. Among these débris are many reservoirs or wells, shaped like huge bells; the remains of a Roman house recently excavated; and on the highest part of the hill the traces of a small, simple, apsidal church, probably of very early date.

The Theatre stands on the northern side of Monte Barbaro, where it attains its greatest elevation, and at the verge of the steep overhanging the valley of the Gággera. Till the present century it remained so encumbered with débris that its plan was scarcely intelligible. The Prince of Torremuzza was the first to attempt to clear it, and his labours were followed by those of the Duke of Serradifalco in 1822, and of Messrs. Hittorf and Zanth about the same period; and more recently the Sicilian Commission of Antiquities has completed its disinterment.

The Theatre of Segeste, like Greek theatres in general, rests against the steep rocky slope out of which the greater part has been excavated, so that from the brow of the hill you descend into it, and find yourself on the *præcinctio* or corridor, at about two-thirds the height from the orchestra. The form is more than semicircular, the ends being extended 10 ft. The outer wall is not rounded, but cut into a series of some 20 facets, of unequal lengths. At the base of the semicircle this wall terminates in a grand mass of irregular masonry, some 35 ft. in height. The external diameter of the structure is 205 ft., the internal 52 ft. 9 in. That portion of the theatre which does not rest on the rock is supported on buttresses of *opus incertum*. Six flights of steps divide the *cavea* into 7 *cunei* or wedges. The part below the *præcinctio* has 20 tiers of seats, all built up of masonry, the upper row having a raised back, a peculiarity found in only one other Greek theatre in Europe. There are traces also of seats above the *præcinctio*, but the upper part of the theatre has lost its distinctive features. Two vomitories, by which the spectators descended into the theatre, open on the *præcinctio*, and from their irregular position interfere with the symmetry of the structure.

Of the *scena* the foundations remain, showing it to have been nearly 90 ft. in width. In the centre opens the "royal door," but there are no traces of the "stranger-doors" by which this was usually flanked. The position of the *proscenium* or stage, which was probably of wood, is marked by a line of slabs at regular intervals between the *scena* and the orchestra; and in front of these another slab seems to mark the site of the *thymele* or altar of Bacchus. At the angles of the *scena* are quadrangular chambers or *parascenia*, which externally have a moulded base, with satyrs in relief at the angles. A passage sunk beneath and across the *scena* seems intended for drainage. Another, with an arched

doorway, opens into the wall of masonry at the N.W. angle.

The position, plan, and peculiar features of the *cavea* of this theatre lead to the conclusion that it is of Greek origin, but it appears to have been repaired in Roman times, for the remains of the *scena* are apparently of that period, and the walls at the chord of the arc seem to have been rebuilt of the old materials. It is probable that the theatre dates from the flourishing days of Segeste, not later than the 5th century before Christ, and that, having fallen into decay during the Carthaginian domination, or having been ruined by Agathocles, it was restored by the Romans on their occupation of the city.

Like all Greek theatres this is placed in a situation commanding a magnificent view; as that æsthetic people always sought to heighten the effect of the highest works of art by a combination with the sublimest objects of nature. The nearest and most striking feature is the temple itself, standing out in richly tinted isolation and marvellous preservation from the desert of grey rock behind it. But the panorama around is one of rare majesty. "From the summit of the hill, the eye glances from the abrupt declivities of Monte Inici to the waters of the gulf, and the point of Omo Morto, rendered blue by distance, until, ascending to the peak of Bonifato, it loses itself in a labyrinth of mountains, whose graduated summits, compressed together like so many solid waves, blend into one mass, which skirts the horizon from Mount Eryx to Corleone. But throughout this vast amphitheatre, by which the spectator is surrounded, the silence and stillness of the tomb reign supreme, without any manifestation of active life. Concealed by its rocks, Calatafimi scarcely reveals the presence of its ruined Saracenic fortress, while Alcamo is completely hidden behind an undulation."—*A. de Quatrefages.*

At the foot of the height is the house of the *custode* of the temple, where are preserved some fragments of sculpture and architecture found in the ancient city. A Greek inscription from the theatre, in 4 fragments, seems to be a dedicatory monument by the Egestans to some deity or person whose name does not appear.

Though the temple and theatre have been described as Greek, Segeste was not a Greek city. The general tradition of antiquity ascribes its origin to a Trojan colony which settled here on the destruction of their native city, and particularly either to Egestus or Acestes,—

> "Troïa Crimiso conceptum flumine mater
> Quem genuit,"—

or to the son of Anchises himself. Another tradition assigns it to the Elymi, a tribe of Pelasgi settled in this part of Sicily even before the arrival of the Trojans. But although these traditions cannot be regarded as historical, there is reason to believe that Segeste is among the most ancient cities in Sicily, and owes her foundation to some people distinct from the native Sicani, some centuries prior to the settlement of the Greeks in the island. Though a barbarian city, Segeste from her early and intimate relations with the Greek colonies felt deeply the influence of Hellenic civilization, as is proved by her coins and local monuments. She was more generally known to the Greeks as Egesta, and it is said that this name, having an ominous sound to Roman ears, was altered by that people to Segesta. But this is disproved by early coins, which show both names to have been applied to the city long before the time of the Romans.

So early as the year 580 B.C. Segeste was at war with Selinus, the territories of the 2 cities being conterminous; and this contest was renewed with various results, till in the year 416 B.C. the Segestans, being hard pressed by the Selinuntines and the Syracusans their allies, applied for succour to Athens. How their ambassadors were received, what arguments they employed, how Nicias deprecated and Alcibiades urged the espousal of their cause, how the de-

puties sent to verify the boasted wealth of Segeste were deceived by the display of borrowed plate, and how, having long sought a pretext for the invasion of Sicily, the Athenians at length yielded to their request, and despatched that expedition which proved so disastrous to their arms, and the deathblow to their national greatness, is it not chronicled in the pages of Thucydides? On the failure of that expedition, Segeste, dreading the vengeance of Syracuse, and having vainly sought to propitiate Selinus, applied to Carthage for assistance. That city in 409 B.C. sent Hannibal with a vast armament, who soon took and destroyed Selinus, Himera, and Agrigentum, and firmly established the Punic power in the W. of Sicily. The destruction of her ancient foe proved of little advantage to Segesta, whose independence was absorbed in the growing dominion of her ally, and as a Carthaginian city she soon after successfully stood a siege from Dionysius. Nearly a century later Segeste was depopulated by Agathocles, when on his return from Africa in 307 B.C. he revenged the humiliation he had received from the Carthaginians on the unhappy Segestans, whom, to the number of 10,000, he put to the sword, or cruelly tortured to extort their treasures. He repeopled the city with a band of foreign exiles, and ordered it to be called Dicæopolis, a name it did not long retain. Between the expedition of Pyrrhus and the First Punic War it was stormed and plundered by the Carthaginians, but at the breaking out of that war the citizens overpowered the Punic garrison, and declared for Rome, which ever after, on this account as well as on that of a common origin, treated them with great consideration. On the destruction of Carthage, Scipio restored to them the celebrated colossal bronze statue of Diana, which had been carried off to Africa, of matchless beauty and exquisite workmanship, the pride and glory of the citizens, which was the first thing they took Cicero to see on his visit to the city, and which he describes in such glowing terms. Yet this statue, with many other art-treasures, was carried off by the infamous Verres. The date of the destruction of Segeste is unknown. This event is attributed to the Saracens, but all we know is that the town was in existence in the 4th century, and that it had disappeared before the Norman conquest in the 11th.

For particulars consult *Cenni sulle Antichità di Segesta*, by Antonino Marrone, Palermo, 1827; *Antichità di Sicilia*, vol. i., by the Duca di Serradifalco.

On leaving Segeste the traveller can make a short cut towards Trapani, by crossing the downs to *La Colonnetta*, a solitary post-house, 12 m. from that city, where he meets the high road. The country is open and bare, hilly rather than mountainous, with undulating downs carpeted with corn or pasture. Not a village is in sight; but here and there a lonely farm, with blank, windowless walls, saddens the treeless landscape. "Nature seldom formed a more bleak and dreary scene than the interval between Segeste and Trapani." Yet the grand abrupt mass of Monte San Giuliano in front, and the long broken forms of the Ægadian Islands, dim and grey on the horizon, are striking and cheerful features. The road at length, after many a tedious hour, reaches the base of the precipitous mountain of S. Giuliano, runs through an avenue of mulberries to the Madonna dell' Annunziata, 1½ m. from Trapani, and hence, between salt-pans, salt-piles, and pottery-kilns, along the sandy isthmus up to the city-gate. Nothing can be more dismal than this approach, and the traveller recognises immediately the "illætabilis ora" of Virgil, where Æneas lost his father Anchises.

"Hinc Drepani me portus et illætabilis ora
Accipit. Hîc, pelagi tot tempestatibus actus,
Heu! genitorem, omnis curæ casûsque levamen
Amitto Anchisem."

TRAPANI.—*Inns.* There are three; but none worthy of a city so large and commercially important as Trapani. The "Leon d'Oro," at the end of the

Strada Nuova, near the ramparts, kept by the Cavaliere Grignano, a civil landlord, whose beds are clean. "Locanda della Trinacria," in the centre of the town, furnishes clean beds and an eatable dinner, and is perhaps the best. "Locanda a Porta di Mare," just within the gate opening on the harbour, inferior.

The *Corriera* leaves for Palermo every Sunday, Wednesday, and Friday; and for Marsala also on the same days, on the arrival of the mail from the capital.

There is steam communication every week between Trapani and Palermo, and also between Trapani, Sciacca, and Girgenti; and every other week, with Mazzara, the boat running on alternate weeks to Marsala, Licata, and Syracuse. Twice a month a steamer runs to Tunis, touching at the islands of Favignana and Pantellaria. For particulars see the article "STEAMERS" in the Introduction.

British Vice-Consul.—Signor Luigi Marino.

Trapani, the ancient *Drepanum* (δρέπανον or δρεπάνη—sickle or scythe), took its name from the curved form of the neck of land on which it stands. Whether this promontory were the scythe that Saturn cast to the earth, after testifying with it his filial affection, or the sickle that Ceres lost in her vain search after Proserpine, each traveller can determine for himself. Though the port was known in very early times as the port of Eryx, and though Virgil represents Æneas as founding a city on this shore, the town of Drepanum really owes its origin to Hamilcar Barcas, who in the commencement of the First Punic War, or about 260 B.C., fortified the promontory, and built a city on it, to which he transferred the inhabitants of Eryx, which he had just destroyed. This city played an important part throughout that war as one of the strongholds of the Carthaginians, which they guarded with the utmost care, successfully resisting in 242 B.C. a siege by the Romans, under the Consul Lutatius Catulus, who attempted to take it by assault. Under the Romans, the importance of Drepanum was eclipsed by that of its neighbour Lilybæum, now Marsala. But in the middle ages the former took the lead, which it has ever since maintained, being now the most populous and flourishing city, and the most important *place d'armes*, on the W. coast of Sicily.

Trapani, the *capo luogo*, or chief town of one of the 7 provinces into which Sicily is divided, and the see of a bishop, has a population of 30,337; its inhabitants are industrious, enterprising, and ingenious, and have the reputation of being the best sailors and artisans in the island. It carries on a brisk and increasing trade in salt, which is manufactured in vast quantities on its shores, and also in the flesh of the tunny, which fish abounds in the season on this coast. Trapani is also the chief seat of the Sicilian coral-fishery, which is carried on in the sea between the island and Africa, but chiefly off the Barbary coast. Trapani has contributed largely to the fine arts in Sicily, its school having furnished many respectable painters; and it claims the invention of the art of cutting cameos on shell in imitation of the antique, which is now brought to such perfection in Rome. The inventor of this art was Giovanni d'Anselmo, who lived in the middle of the last century. In fact, the *forte* of the Trapanesi is sculpture, or rather carving, and they exercise it on *pietre dure*, alabaster, shell, wood, and ivory, but especially on coral, which abounds in the neighbouring seas, and may be had in perfection at Trapani. The cameos cut here cannot compete with those of Rome, nor the alabasters with those of Florence or Volterra; but the coral-work may rival that of Naples.

Coral-workers.—The best are Baldassare Giacalone, Giuseppe Pizzitola, Giuseppe Landicina, Guido Carlo, and Cristofero Morana, who also carves in ivory and alabaster.

Cutters of cameos and pietre dure.—Guido Carlo, Domenico Signorino, Giuseppe Landicina.

Carvers in alabaster.—Alberto Alco

Francesco Marino, Luigi Giannitrapani, Giovanni Wianni.

Trapani was made a *place d'armes* by Charles V., for the protection of the coast against Barbary pirates. The wall which surrounds it is prior to the use of artillery; but it is strengthened with bastions and ravelins at intervals, and on the land side is protected by lines thrown up by the English during their occupation of Sicily. Though a respectable fortress, it would hardly sustain in modern times the proud title of "Invittissima," to which Trapani lays claim. The castle at the N.E. angle is unworthy the name of citadel, with which it is dignified.

The city is tolerably neat and well built; with streets regular and well paved, but generally narrow, though the main street, or Via Grande, is broad and handsome. The houses are not lofty, and have flat roofs and heavy balconies supported by massive cantalivers. The shops, which are principally in the main street, are very small, with open fronts resembling those in the cities of southern Spain. In fact, Trapani has much of a Spanish character, which it doubtless owes to the great intercourse it maintained with that kingdom under the Aragonese and Castilian dynasties. The black *manto* with which the women enshroud themselves also reminds one of Spain; quite as "mystical," though not so "gay," as the *mantilla*. One charm of Trapani is the abundant relics of the middle ages in its domestic architecture. In every street you find quaint feudal palaces with portals pointed or rounded, heavy corbelled labels, and decorations, dating from the days of the Norman or Aragonese monarchs.

Trapani boasts of numerous monasteries and convents, and of no less than 51 churches; also of three hospitals, a Monte di Pietà, a college, 2 seminaries, a public library bequeathed by General Fardella, and a large theatre prettily fitted up.

Churches.

S. Agostino.—This ancient convent, formerly the residence of the Knights-Templars, has a pointed portal, with a dog-tooth label; and a marigold window containing interlacing circular arches, and encircled with foliage and tracery. The lights in the tower show the ogee arch. In the piazza in front of this church is a fountain, "*Fonte di Saturno*," surmounted by a statue of Saturn, who claims to have founded the city in the year of the world 1225.

S. Andrea.—Here is an altarpiece of the Virgin of the Rosary, by *Andrea Carreca* (ob. 1677), an artist of Trapani, and a pupil of Novelli.

Sant' Anna.—The altarpiece of the Holy Family, with the Almighty in glory, has some merit.

La Badia Nuova, or *Il Soccorso.*—This church is decorated with various marbles. The Vision of St. Thomas Aquinas on the vault is frescoed by *Andrea Carreca*, by whose hand is also the St. Catherine of Siena in ecstasy, in the 1st chapel to the rt. The oil painting of St. Dominic in adoration is ascribed to *Novelli*, but it is more probably by one of his pupils. The altarpiece of the Madonna of the Rosary is of the *Flemish school.*

In the *Capuchin Convent*, outside the gates, are catacombs of mummied monks.

I Carmelitani.—In the 2nd chapel to l. is a picture of St. Albert crowned by cherubs, by *Andrea Carreca.*

I Disciplinanti.—In the church is a St. James, sculptured by *Antonio Gagini*, and inscribed with his name, and the date of 1522.

S. Domenico.—This church shows its antiquity in a circular window ornamented with the Norman dog-tooth, and much enriched with foliage. It contains a picture of St. Raymond, by *Vito Carrera*, the master of Novelli, painted in 1603.

S. Francesco.—In the sacristy is shown a chalice of gold studded with

coral, and a crucifix of a single piece of coral, regarded as a *chef-d'œuvre* in this material.

Collegio de' Gesuiti.—The church is one of the largest and handsomest in Trapani, with a pleasing façade of 2 orders, Doric and Ionic, and an interior of Italian Doric, with coupled columns. The altarpiece is the Assumption of the Virgin, in relief, by *Ignazio Marabitti*, 1766. In the chapel to the rt. of the tribune is St. Francis Xavier in adoration, by *Pietro Novelli*—a good picture, but with hardly so much expression as is usual in his devotional heads. The opposite chapel contains a companion picture, of St. Ignatius Loyola on his knees receiving a banner from an angel. The chiaroscuro is like that of Ribera, but the saint shows the manner of Novelli, and the picture is ascribed to *Andrea Carreca*, his pupil. In the 2nd to the l., the altarpiece of San Francesco Borgia administering the mass to St. Louis and St. Stanislaus is ascribed to *Novelli*, but the picture is in such wretched preservation, that his hand is hardly to be detected save in the angel, and a figure to the l. In the Sacristy, notice the excellent Renaissance carving in walnut-wood. In the Refectory of the convent are heads of the 12 Apostles, small, but forcibly painted, after the manner of Ribera, by *Andrea Carreca*. Attached to this convent is

The *Liceo*, which contains a gallery of paintings, mostly mediocre. Among them are—*Luca Giordano*, the Holy Family. — *Guercino*, Dædalus and Icarus.—*Guido*, St. Stephen, a sketch. —*Ribera*, 2 heads, of St. Joseph, and San Francesco di Paola.—*Caravaggio*, the daughter of Herodias receiving the head of John the Baptist.—*Salvatore Rosa*, a small battle-sketch. — *Borgognone*, 2 battle-scenes.—*Andrea di Salerno*, St. Januarius. — *Marco da Siena*, the Deity.—*Innocenzo da Imola*, the Holy Family. — *Vaccaro*, Mary Magdalen.—*Andrea Carreca*, St. Albert, and Jacob's Dream; both much in the manner of Novelli, his master. —*Giuseppe Errante*, a modern Trapanese artist, the Death of Antigone, Orpheus and Eurydice, the Apotheosis of Napoleon, &c.—A nice early triptych of the Holy Family, on a gold ground. The names attached to the pictures of the Italian schools are those locally assigned to them; the traveller must form his own opinion as to their authenticity.

S. Giacomo.—Attached to this church is a Public Library of 14,000 volumes, established by General Giovanni Battista Fardella.

S. Giovanni.—A large, domed church, containing in the 3rd chapel to the l. a picture of S. Filippo Neri, by *Pietro Novelli*. The saint, in alb and chasuble, is on his knees, in adoration of the Madonna in glory. The heads are full of expression, and the picture is the best of *Monrealesc's* in Trapani. In the 2nd to the l. is a St. Isidore; and in the 3rd to the rt. a St. John the Evangelist; both of the Trapanese school.

S. Lorenzo, the Cathedral, a spacious church of simple, majestic, Italian architecture, with a portico of 3 arches. In the 4th chapel to the rt. is a Crucifixion, by *Vandyck*, said to have been painted during his residence in Sicily from 1622 to 1624. The treatment is masterly, the colouring cool yet harmonious, and the drapery simple and broad. It is a picture to be remembered. Beneath the altar of the Holy Sacrament is a figure of the dead Saviour, about 3 ft. in length, carved in variegated marble, in imitation of putrid flesh—a disgusting conceit, popular among the Sicilians. It is the work of *Giacomo Tartaglia*, a native sculptor of the 17th century. In the 2nd chapel to the l. a St. George and the Dragon, by *Andrea Carreca*, has some merit. The church contains a monument to Cavalier *Giuseppe Errante*, the last of the Trapanese painters, who was master at once of the pencil, the quill, and the foil—"pencillo, calamo, gladio præstantissimus,"—and died in 1821.

Madonna della Luce.—The gate is adorned with Renaissance arabesques and reliefs, and bears the date of 1509. The altarpiece is a Madonna, of Byzantine art, inscribed with the date 1211.

Santa Maria di Gesù.—This church is of simple Italian Doric architecture. Against 2 of the pilasters are panel pictures of St. Peter and St. Francis, of *quattrocento* art, but not on gilt grounds. The Coronation of the Madonna by angels, over the N. door, is of the same period. In the custodia of the organ are a number of saints painted by *Vito Carrera*, in 1609.

Oratorio di S. Michele.—Over the door is a bas-relief of St. Michael killing the Dragon, with the date of 1420. In the church are many groups of coloured sculpture in wood, and of life-size, illustrating the Passion of our Lord—the work of *Tipa*, a Trapanese sculptor of the last century. Many of the figures are wretched; but a few are full of expression, and the grouping in some cases is good.

S. Nicolò.—At the back of the tribune is a marble bas-relief of the Resurrection, by *Gagini*, with small heads of the Apostles in the *gradetta;* dated 1560. The figure of Christ, which is naked, is dry and meagre; but those of the saints maintain the artist's reputation for skilful management of drapery. A font of transparent marble in this church is worthy of notice.

S. Pietro.—The old convent of this name, in the Salita di San Domenico, has large pointed windows in the upper story, decorated with the billet and dog-tooth mouldings, and divided into double lights. The church of this name in the Via Giudecca, has an organ of similar construction to that in the Benedictine convent at Catania.

S. Rocco contains an oil-painting of an angel dressing a wound in the saint's thigh, by *Novelli*. The treatment is bold and masterly, and the head of the saint fine; but the picture is sadly injured. In the 2nd chapel to the l. is a painting of the Madonna, with St. Jerome, St. Gregory, and St. Charles, which is attributed to Ribera. The sacristy contains a Flagellation, of the *Flemish school*, and a small canvas picture of the Assumption and Coronation of the Virgin, ascribed to *Domenichino*—a charming little piece, worthy of more careful preservation.

La Trinità, or *Badia Grande*, is a very neat and chaste church of Ionic architecture.

The *Casa Comunale*, at the head of the Via Grande, is a fine Italian building of 3 orders, containing a few pictures by *Novelli* and *Carreca*.

The specimens of mediæval domestic architecture in Trapani are very numerous and quaint; among them the following may be noticed:—*Palazzo del Barone Scirinna*, in the Strada Nuova, with a circular portal and double voussoirs, adorned with the angular billet; and round-headed windows divided into lights. *Palazzo del Barone Cúddia*, in the same street, a building half Gothic, half Renaissance; but the Gothic is a modern restoration. *Palazzo del Barone di Vincenzi*, in the Via S. Nicóla, with a large rounded portal, having a cable moulding resting on twisted shafts; the label showing the astragal. *Casa del Cavaliere Ballotta*, in the same street, has a large doorway with the angular billet, and a label with the dog-tooth moulding. *Palazzo del Principe S. Giuliano* has a pointed portal, whose archivolt and label are studded with nail-heads. The label rests on beasts for corbels; the imposts are dentilled. The door of the *Casa di Fiorentino*, in the Via della Cubba, is pointed, and shows the billet, chevron, dog-tooth, and scroll moulding. On the opposite side of the street is a round-headed window studded with nail-heads. *Palazzo del Barone Mogata*, in the Via di Gallo, has a curious circular arched portal, whose archivolt and imposts are studded with huge bosses like pine-apples. In

the Via Serisso is an old house, with windows both rounded and pointed, and a corbel table of trefoil arches. In the Gindecca, or Jews' quarter, stands a lofty tower, called *Spedalello*, vulgarly ascribed to the Saracens, but it is of much later date. The pointed archway beneath shows the nail-head in its archivolt and label. On the lower floor the windows are square-headed, with twisted columns instead of mullions, and with Gothic enrichments of the 15th century. The 2 upper stories are studded with the nail-head ornament; and the tower was crowned with machicolated battlements, of which the corbels alone remain. One old palace is shown as the residence of William de Porcelets, lord of Calatafimi, the only Frenchman whose life was spared in the fearful massacre of the Vespers. "The walls are covered with sculpture; everywhere trophies and statues are interspersed amid the armorial bearings of this proud family, whose cognisance was a boar and an eagle."

To the W. of the town, outside the Porta de' Cappuccini, is a public promenade, called *La Carolina*, extending along the promontory towards the Sigia Tower, which is a small square fort on an isolated rock to the N.W. of the city. Off this tower lie several abrupt rocks, the largest and highest of which used to be called *Scoglio del Mal Consiglio*, from a tradition that on this spot John of Procida was wont to meet Palmerio Abate of Trapani, and that here they concerted the memorable Sicilian Vespers of 1282. Whether the tradition be correct or not, it is certain that Trapani took a prominent part in those events, and that she received the new monarch, Peter of Aragon, with unbounded delight, when he landed here on the 30th of August, 1282. The appellation has altered with the dominant politics: in 1848 it was "Buon Consiglio;" it soon became treason to give it that name, which was changed again to Mal Consiglio, but since 1860 it has resumed the better appellation. On another rock to the W. of the promontory stands the *Lazaretto*, a low yellow building; and on an adjoining rock, connected with this by a reef, is the large yellow pile of the prison, with the white octagonal lighthouse rising above it. Still further to the W. is a low ridge of rocks, separated by a narrow channel from the last. This is the *Colombara*, the Columbaria Insula (πελειὰς νῆσος) of the ancients, probably so called from the dove-colour of its rocks; the island which in the siege of Drepanum by the Romans, 242 B.C., was made the basis of their operations against the city, and was connected with the promontory by means of a mole, some vestiges of which are still extant. It was behind this rock that Adherbal lay with the Carthaginian fleet on the night of the intended surprise by the Consul Claudius in the year 249 B.C. The shoals extending from the salt-works on the shore southward to Punta Nubia are probably those on which so many of the Roman ships were driven and grounded in the contest of the following day, in which the Romans lost almost their entire fleet and 28,000 men; while the Carthaginians, if we may believe history, lost not a ship, and had very few men put *hors de combat*. Westward, some miles from Colombara, and half way between it and the island of Levanzo, are 2 rocky islets called *Le Formiche*, or "the Ants," where is a large tunny-fishery.

The *Marina*, which stretches beneath the city wall, on the shore of the harbour, is ornamented with statues of Philip V. and Victor Amadeus. The port is small, having been much injured by the earthquake of 1542, but it will hold vessels of considerable tonnage, and is sheltered from all save south-westerly winds.

The port of Trapani has a classical interest as the spot in which Virgil lays the scene of the burning of the Trojan fleet. While Æneas and his warriors were celebrating the solemn games in honour of his father, who had died here the year previous, the Trojan women, whom custom excluded from the spectacle, were sitting gloomily by the ships, lamenting their fate in being so long the sport of the winds and waves, and

sighing for the foundation of a new Troy. Juno sent Iris to fan this feeling to a flame, which she soon effected in a literal sense, the matrons seizing torches and hurling them on the ships. The treason was not on this occasion successful, for Jupiter, at the intercession of Æneas, nullified his wife's spite by a heavy shower, and saved all but four of the galleys from destruction.

Excursion to Monte San Giuliano.

From Trapani to the town of Monte San Giuliano, on the mountain of that name, is a distance of 7 m. There is a carriage road to the summit, but, as the ascent is very steep and tedious, 3 horses are necessary to drag up a vehicle, the charge for which for the excursion should not exceed 3½ dollars. Donkeys may be hired for 4 tarì each. For the first mile and a half you retrace your steps towards Palermo along the sandy isthmus, with the salt-pans and mounds on your rt., and the long aqueduct which supplies Trapani with water from the springs of Monte S. Giuliano on the other hand. You quit the Palermo road at the Madonna di Trapani, which stands at the base of the isthmus and at the foot of the mountain.

Santa Maria Annunziata, or *Madonna di Trapani*.—No one when at Trapani should fail to visit the celebrated Madonna in the church of the Carmelite convent. The church is of Norman architecture, dating from 1332. The W. portal is pointed with 3 sinkings, and shows the triple chevron and dog-tooth; while the capitals, which are continuous, are adorned with acanthus-leaves in imitation of the antique. Above is a circular window with foliage. The N. transept externally is of later date, having round towers at the angles, and shafts running from the bottom to the top of the wall, with a doorway of depressed Gothic. A lofty campanile, attached to the church, though in the Renaissance style, and therefore incongruous, adds much of the picturesque when viewed from a distance. Internally the church is modernised, and of Composite architecture, with a single but spacious aisle. It contains no pictures worthy of notice; but in the S. transept is a holy-water-basin, on the plan of those in the cathedral of Palermo, with a relief of the Baptism of Christ, erected in 1486 by the sailors of Trapani.

The chapel of the Madonna, behind the high-altar, is highly decorated, the walls being incrusted with marbles of various hues, and the outer archway being ornamented with reliefs in white marble, beautifully carved, bearing date 1537. The bronze screen, added in 1591, is the work of *Giuliano Musarra* of Palermo. The miraculous images of the Madonna and Child, which stand beneath a Corinthian canopy of white marble, are of the same material, of life-size, and are ascribed by some to Gagini, by others to the school of Niccolò Pisano, Another tradition, however, asserts that they were brought from Greece some centuries since, and that the vessel which was conveying them foundered at sea, yet the images would not sink, and were picked up by some fishermen, who deposited them here. The hair, eyebrows, and lips are coloured; both figures have ponderous gold crowns on their heads, and are almost lost beneath the profusion of chains, jewels, and trinkets with which the devotion of the faithful has adorned them. This shrine is in great repute in Sicily; and on the festa of the Madonna, on the 16th August, pilgrims, with crooks and scallop-shells, flock to it from all parts of the island. Observe the handsome bronze lectern, on winged paws, and surmounted by two cherubs: it is the work of *Annibale Scudamiglio* of Trapani, in 1582.

The shrine of St. Albert adjoining is enriched with marbles of various hues, and an image of the saint in silver. Here is a quaint picture of the transportation of the miraculous Madonna to this spot on 19th August, 1621. St. Albert was a monk in this convent; and in the court behind the church is shown his cell, now fitted up as a chapel.

The road to Monte S. Giuliano begins to ascend from the church of the Ma-

donna; but let the traveller halt awhile and cast his eye along the shore at the foot of the mountain. It is the scene of the funeral games in honour of Anchises, so spiritedly described in the fifth book of the Æneid. Here is the grassy arena beneath the slopes, where Æneas and Acestes sat with their followers to watch the contests.

"Hoc pius Æneas misso certamine tendit
Gramineum in campum, quem collibus undique curvis
Cingebant silvæ; mediâque in valle theatri
Circus erat, quo se multis cum millibus heros
Concessu medium tulit, exstructoque resedit.
Hic, qui forte velint rapido contendere cursu,
Invitat pretiis animos, et præmia ponit.
Undique conveniunt Teucri, mixtique Sicani."
Æn. v. 286.

The low black rock of *Asinello*, hardly rising above the waves, and some 2 m. off the shore, may be recognised as that on which Æneas planted the ilex-branch as the goal for the galleys in the race.

"Est procul in pelago saxum spumantia contra
Litora, quod tumidis submersum tunditur olim
Fluctibus, hiberni condunt ubi sidera Cori;
Tranquillo silet, immotâque attollitur undâ
Campus, et apricis statio gratissima mergis.
Hic viridem Æneas frondenti ex ilice metam
Constituit signum nautis pater; unde reverti
Scirent, et longos ubi circumflectere cursus."
Æn. v. 124.

Monte S. Giuliano, the Mons Eryx of antiquity, the Jebel-Hamed of the Saracens, is a mass of yellow limestone, rising in the midst of a low undulating country. It attains the height of 2184 ft., according to Admiral Smyth's measurement, but its isolation and proximity to the sea give it an appearance of much greater altitude; and this misled Polybius to call it "by far the loftiest mountain in Sicily, with the exception of Ætna." The ascent is long and difficult, and the road winds up the southern or steepest face of the mountain. An inscription on a fountain some way up states that this "smiling road" was constructed in 1850 in 40 days. It certainly commands a most joyous prospect over Trapani and its saltpans, the open variegated country towards Marsala, and the Ægadian islands studding the blue Mediterranean. The lower slopes of the mountain are bare or feathered with long grass, squills, and fan-palm; higher up are sumach and vines; and around the Capuchin convent, one mile below the town, orchards of various fruit-trees are overtopped by dark cypresses and stately stone-pines. Cliffs of laminated limestone, imitating walls of Cyclopean masonry, with bastions or buttresses at intervals, form the crest of the mountain.

Monte S. Giuliano.—With a population of 11,500 this town has no inn. It is often vulgarly called "Old Trapani," but it occupies the site of the ancient Eryx, on the very summit of the mountain, and is still enclosed on the W. by the walls of the early city. On every other side its boundaries are defined by precipices or inaccessible slopes. The town is dirty and wretched, with narrow steep streets, torturing pavement, and houses mean and dilapidated, but with here and there a picturesque fragment of mediæval architecture. Monte S. Giuliano prides itself on two things—on being the birthplace of St. Albert, the Carmelite monk, who wrought great miracles in his day; and on producing the most beautiful women in Sicily. For the latter it has been renowned in all ages; but the mountain seems to be now living on its ancient reputation. Some few of the churches are worthy of notice.

The *Chiesa Matrice*, just within the Porta di Trapani, was founded by Frederick II. in 1314, and restored in 1685. It has an open porch with pointed arches, surmounted by a battlemented parapet; the portal within it is adorned with the dog-tooth and triple chevron, and closely resembles the door of the Madonna di Trapani at the foot of the mountain. A square campanile of the same date, with large angular billets on the archivolts of its pointed windows, stands detached from the church. The interior has three aisles, each terminated by an apse. The architecture shows the restorations of various periods. Some of the chapels have richly-groined roofs; one in the l. aisle has a low cupola, supported on pendentives in the Saracenic style; the next to it has an ogee arch

and late Gothic mouldings. Over the high-altar are reliefs in marble representing the Crucifixion, the Deposition, the Pietà, and the Resurrection with the Madonna and saints in the centre. Here is an early picture of the Madonna di Custonaci.

The churches of *St. Orsola* and *del Carmelo* are also of Siculo-Gothic architecture. In that of *San Giovanni Battista* is a statue of that saint by *Antonio Gagini*, sculptured in 1520.

The Baron Barberi has a collection of ancient coins and gems, mostly found on the mountain and in its neighbourhood.

Il Castello.—At the upper or E. end of the town stands the Castle, of mediæval construction, and now in ruins, though portions of it are still used for a prison. In the lower or outer court are two high square towers on one side, a ruined chapel with pointed apse on the other, and a battlemented keep between them. In the upper court, on the summit of the mountain, is a large pit, which goes by the name of "*Pozzo di Venere.*" It is of bell shape, of large size, 13 ft. in diameter at its neck or mouth, sunk in the rock and lined with cement; and as it is undoubtedly of ancient construction, it was probably a well or reservoir for grain attached to the celebrated temple of Venus Erycina, which occupied the crest of the mountain. Hard by is a horse-trough, pointed out as the *Bagno di Venere*, or Venus's Bath. From this court you step out on a little bastion on the verge of the precipice, commanding a glorious view over the mountainous country eastward toward Palermo. Not a vestige of the temple remains above ground, though many massive blocks, with portions of tesselated and figured pavement, have been brought to light by excavations. But beneath the castle on the N., near a mediæval arch, called "Arco di Dedalo," or more vulgarly "Arco del Diavolo," a personage better understood by the peasantry, is a fragment of regular masonry without cement, of ancient construction, and probably the substructions of the temple.

This mountain was more renowned in ancient times for the temple of the laughter-loving goddess—"Erycina ridens,"—which stood on its summit, than for the town. Both, according to some legends, were built by Eryx, the son of the giant Butes by Venus, or by a native girl called Lycaste, surnamed Venus for her surpassing beauty; while others, with Virgil, ascribe the temple to Æneas—

"Tum vicina astris Erycino in vertice sedes
Fundatur Veneri Idaliæ."

Diodorus tells us that the crest of the mountain, being very rugged and too circumscribed for a temple, was levelled by Dædalus when an exile from Crete, who built fortifications at the verge of the precipices, and constructed a road up to the building. This celebrated shrine in splendour, wealth, and beauty, far surpassed all the other temples of Sicily, and was reverenced alike by Sicanians, Carthaginians, Greeks, and Romans, and had the rare good fortune not only to withstand the effects of time, and escape almost unscathed the usual results of warfare, but even to increase in wealth and magnificence through a long series of ages. The Gauls, with the lawless and rapacious instincts of their race, plundered the temple when committed to their trust, and Hamilcar in the first Punic war also violated and spoiled it. The Romans far surpassed all their predecessors in the honours paid to this shrine. The Senate assigned to it a guard of 200 soldiers, and decreed that 17 cities of Sicily should pay a yearly tribute for its adornment. The crowds of priestesses, selected from the most beautiful women in the island, and not of "the most uneasy virtue;" the salubrity of the site; the magnificence of the prospect; the fascinating ceremonies and voluptuous dances, made it a favourite resort of wealthy debauchees; and even consuls, prætors, and other magistrates, laying aside the dignity of their office, joined in the festivals and revels. The Governors of Sicily never failed to pay a visit to this sanctuary. Even the insatiable Verres, who profaned every other temple in the

island, offered up his unholy vows at this voluptuous shrine, and enriched it with a silver Cupid.

Eryx, like Segeste, was not a Greek city, but appears to have been hellenised to a considerable extent. Both were cities of the Elymi, a people of Trojan origin, who settled in this part of Sicily immediately after the fall of Troy. Eryx in great measure followed the fortunes of its more powerful sister. In 509 B.C. both successfully resisted an attempt of Dorieus of Sparta, brother of the celebrated Leonidas, to drive out the non-Hellenic inhabitants, and establish a Greek colony in this corner of the island. Little more is known of the history of Eryx before the Athenian expedition, after which it became dependent on Carthage. It twice fell into the hands of Dionysius of Syracuse, but was recovered by the Carthaginians, from whom, in the year 277 B.C., in spite of its natural strength, it was taken by storm by Pyrrhus King of Epirus, who was the first to mount the walls in the assault. In the First Punic War it was destroyed by Hamilcar, who transferred the inhabitants to his new town of Drepanum, on the promontory beneath the mountain. It must have been repeopled by the Carthaginians, for in 248 B.C. the Consul L. Junius took both the town and temple by surprise, but Hamilcar, suddenly quitting his strong position on Monte Pellegrino, regained possession of the city, and held it for two years until the close of the war, besieging the Consul in the temple at the summit, and blockaded in turn by the Romans at the foot of the mountain. From this period Eryx seems to have been of no importance as a town, though the temple lost none of its celebrity under the Romans. It owes its change of name to a legend connected with its siege by the Saracens. While these were assaulting the city, St. Julian suddenly confronted them on the walls with a pack of hounds, which, flying at the Moslems, drove them over the ramparts and caused them to break their necks in the fall.

Of the ancient city of Eryx nothing remains beyond the walls, which may be traced, more or less ruined, along the western face of the mountain, and which are of such substantial construction as to have defied, in great measure, the effects of time. Square towers project in them at unequal intervals; 11 in a tolerable state of preservation, but 2 almost level with the ground. They are nearly upright, but the curtains between them fall home considerably. The masonry is composed of enormous blocks, rudely squared, in courses generally horizontal, the largest blocks being below, the most regular above. In certain parts the upper courses are of small and regular masonry, apparently the work of a later age and of a different race, and probably show the repairs effected by the Romans. The two ancient gates, now called *Porta Spada* and *Porta di Trapani*, are still the entrances to the modern town: both are now spanned by pointed arches, but the masonry, to the height of 6 or 7 ft., is of ancient construction. It is probable that these fortifications were originally confined to this side of Eryx, as the city was sufficiently protected elsewhere by the nature of the ground.

Were it not for these ancient walls and the magnificent view from the summit, there would be nothing to repay the traveller for the fatigue of the ascent. The isolation of the mountain gives it the command of a most extensive prospect in every direction over a country which, besides its associations with early fable and song, is memorable for the struggles between the Greeks and Carthaginians, and for the principal events in the First Punic War. At the foot of the mountain, to the W., lies the fishing-village of Bonagia, with a large *tonnara*. The eye travels over Trapani and its salt-pans, across the broad Mediterranean, studded with rocks, to the long but beautiful forms of the Ægadian islands, and embraces the scenes where the Roman fleet was destroyed by Adherbal, and where Lutatius revenged that defeat upon Hanno, and gained for Rome the dominion of the sea. To the S. it wanders along

the low green coast to the island of S. Pantaleo, the now desolate site of Motya, renowned for its siege by Dionysius; to Cape Boéo beyond, with Marsala gleaming upon it, a name familiar to English ears, but not as associated with the glories of the ancient Lilybæum, the Troy of Sicily. In the E. and S.E. rise the mountain-crests above Alcamo, Calatafimi, and Salemi. A broad and well-cultivated valley, sprinkled with farms and villas, lies to the N.E., bounded by bare bleak heights, which terminate in the bold red conical headland of Cofáno, beyond which the low tower-tipped promontory of Santo Vito stretches into the horizon.

ROUTE 3.

PALERMO TO ALCAMO, BY THE COAST.

	Miles.
Palermo to Sferracavallo	8
Sferracavallo to Capaci	3
Capaci to Carini	6
Carini to Cinisi	9
Cinisi to La Favarota	1
La Favarota to Partinico	9
Partinico to Alcamo	15
Miles	51

There are two roads from Palermo to Carini. The more direct, 12 miles in length, on leaving Palermo, passes through Olivuzza and crosses the plain to Monte Belampo, which it ascends by a steep winding road to *Toretta*, a small town of 3000 souls, 9 m. from the capital, and thence descends to the plain of Carini. For the first 7 m. this is the road also to Montelepre, and for that distance only is it practicable for carriages.

The coast-road, 17 m. long, is carriageable all the way, and in excellent condition. It runs from Palermo northwards through I Colli and at the back of the Istituto Castelnuovo; a little beyond passes the palace of the Prince of Cássaro; next the large villa of the Principe Maletto and the village of *S. Lorenzo;* and, at 6 m. from Palermo, the fine villas Montalbo and San Cataldo, facing each other. The vale is dark with olive-trees, scattered over corn-fields, vineyards, and plantations of sumach or cactus, all enclosed by stone walls. The road first runs beneath the precipices of Monte Pellegrino, and then crosses the vale towards the rocky slopes of Monte Billemi. At 7 m. is the village of *Tomaso Natale*, a long straggling place of low white houses, surrounded by olive-trees and prickly pears. Here a road branches to the rt. to Mondello, whose bay is seen in the opening between Monte Pellegrino and Monte Gallo. The road continues beneath the precipices of the latter for another mile to

Sferracavallo, a fishing village on a small rocky bay in the opening between Monte Gallo and Monte Billemi. The village received its strange name of "Unshoe a horse" from the state of the bridle-paths along this rugged coast in former times; but the traveller need fear no such mishap at the present day. Nothing can be grander than the vast precipices of red rock 1692 ft. high, with which Monte Gallo here confronts the sea, and which deserve a record in every sketch-book. A little beyond the village observe to your l. a long wall of brown rock in horizontal strata, bearing a startling resemblance to rude masonry. The road winds along the shore for some miles beneath grey cliffs of great altitude; the strip of land at their feet is at first utterly bare, but after awhile it is enriched with carobs and plantations of cactus and manna-ash.

At 9½ m. you pass a small, bare, rocky islet, about ½ m. from the shore, called *Isola delle Femmine*, or the "Isle of Women;" a name which appears singularly inappropriate, but is probably a corruption of *Isola di Fimi*, the appellation borne by the islet in Norman times. It is crested by a square tower, now in ruins, which is remarkable as the place where Cottizona, one of the many impostors who personated Don Sebastian of Portugal, was executed as a sorcerer in the 16th century. This island was taken by Fazello and the early antiquaries of Sicily for the site of the ancient Motya, which is now known to have stood on the W. coast, near Marsala. It is uninhabited, but on the rocky tongue of land opposite is a wretched fishing village named *Torre dell' Isola*, composed of about 100 low huts, rising from thickets of cactus. Here the rich plain of Carini, with the bold insulated rock of Orvino rising from its bosom, first opens to the view, with its beautiful bay, bounded on the W. by the long range of Montagna Longa, beyond which stretches the dim headland of Santo Vito into the far horizon.

11 m. *Capaci*, a small town of 3500 souls, of low mean houses, and one broad street, lies at the foot of a magnificent wall of red cliffs at the base of Monte Zacáti. After passing a long narrow ridge of rocks, with the appropriate name of Moletta, about 12 m. from Palermo, you enter the plain of Carini. A break in the hills to the l. discloses the head of Monte Cuccio, not the familiar peaked crest it displays from Palermo, but a long, bare, hog-backed ridge, on whose shoulder winds the upper road to Carini. As you advance into the plain observe the singular amphitheatre hollowed by nature in the slopes of Monte Zacáti. The most prominent object before you is now the insulated rock, called *Colle Orvino*, which rises abruptly from the plain—on the S. in steep bare slopes of grey rock, on the N. in perpendicular red precipices. For 2 m. the road runs at its foot, through plantations of olive and almond-trees, and at 14½ m. from Palermo it forks, the direct branch continuing along the coast to Cinisi, that to the l. running to Carini, conspicuous on rising ground at the foot of Monte Saraceni. The plain here is covered with a most luxuriant vegetation of fruit-trees, mingled with corn, flax, and sumach. Many of the olive-trees are of such vast size and antiquity that they are popularly attributed to the Saracens. The sugar-cane was cultivated here some centuries since.

17 m. CARINI, a clean and neat town of 9300 inhab., with rugged streets and a tolerable *locanda* in the Piazza, kept by a jolly landlady who rejoices in the sobriquet of "La Cicera."

Nino Oliveri can be recommended as a cicerone, and Giuseppe Tommasini as a civil, obliging, and honest muleteer.

The town stands on a steep eminence, enclosed on 3 sides by lofty mountains, and open on the fourth to the sea, from which it is about 3 m. distant. With a salubrious site, a territory luxuriantly fertile, and delightful scenery, Carini is one of the most attractive country towns in Sicily. The picturesque character of the place is greatly enhanced by its feudal castle, on the brow of the rock overhanging the plain. It was erected in the 14th century, by Manfred Chiaramonte, whose arms are seen in the court. The outer gate is high, narrow, and pointed; the inner bears the date of 1562 and the arms of the Spanish family of La Grua, to which this town gives the title of prince. Within its walls stands the prince's palace in pleasant proximity to a prison.

Carini probably derives its name as well as its origin from the ancient city of *Hyccara*, which stood in its neighbourhood. This was a Sicanian, or barbarian, town, a small seaport, and a place of little importance, owing its place in history to the surpassing beauty of one of its daughters, the courtezan Lais, the mistress of Alcibiades. At the commencement of the Athenian expedition, 415 B.C., Nicias, sailing along this coast of Sicily, landed at Hyccara,

which was at war with Segeste his ally, captured and plundered the town, and sold the greater part of the inhabitants for slaves. Lais was then a mere child, and fell to the lot of a Corinthian merchant, who carried her to his native city, where in after years she became the most celebrated woman of the age. Her beauty was so extraordinary that painters came from distant lands for the sole purpose of transferring her charms to canvas, and Apelles is said to have been overwhelmed with admiration on accidentally beholding her at a fountain. She ranked Aristippus, Demosthenes, and even the cynic Diogenes, among her lovers. Of the great orator it is said that, on hearing at what a vast sum she valued her favours, he exclaimed, "I cannot purchase repentance at so high a price." It was her extravagant demands that gave rise to the old proverb—

"Non cuivis homini contingit adire Corinthum."

Hyccara was situated on the coast, near the Tonnara of Carini, 3 m. from that town, on the spot called *Garbolangi*, within the little bay formed by the tongue of sand to which an old tower has given the name of Torremuzza. A small fragment of a wall and the usual broken pottery are the only vestiges of ancient habitation on the site. There is a large cavern hard by, which is believed by the peasantry to communicate with the grotto of Santa Rosalia on Monte Pellegrino. The Hyccara of Roman times appears from remains that have been brought to light to have stood in the Piano di S. Nicóla, about 1 m. from the modern town. Those who would know more of Hyccara should make the acquaintance of Don Ambrosio Abbate, a learned priest, who is well up in the antiquities of his native town.

Grotta di Maccagnone.—About 1 m. to the W. of Carini, on the N.E. slope of Monte Lungo, near its base, is a vast cavern, recently discovered by Dr. Falconer, and full of fossil bones, chiefly of the hippopotamus, with some of the elephant, stag, hyæna, and animals of the cat tribe. Embedded with these are found pieces of charcoal, and great quantities of flint and agate knives, undoubtedly the work of art,—a most interesting fact, as bearing on the much vexed question of the antiquity of man.

From Carini a bridle-path leads over the mountains, between Monte Saraceni and Monte d'Oro, to Montelepre, 3 m., and to Partinico, 9 m., where it strikes the high-road from Palermo to Trapani. The view over the great plain of Partinico as you descend to Montelepre is one of extraordinary beauty.

From Carini to Cinisi the road is still carriageable, crossing the rich plain below the former town, skirting the shore for a while, then mounting Monte Pecorajo, the extremity of the long range called Montagna Longa, where it sinks to the bold promontory of Uomo Morto, and proceeding at the foot of steep acclivities, planted with the carob and manna-ash, to Cinisi.

Cinisi, by the direct road, is only 21 m. from Palermo, but by way of Carini is 26 m. It is a neat, cheerful town, with straight, regular streets, and about 4600 inhabitants. The Benedictine convent here was originally a feudal castle. One mile beyond is

22 m. *La Favarota*, a village which, with the adjoining one of *Terrasini*, contains nearly 4000 inhab. It lies on a gentle rise near the sea, in a district producing oil, wine, and manna. Here the road ceases to be practicable for vehicles. Beyond this the path climbs the high rocky land at the back of *Capo Rama*, and is overhung by a lofty mountain, whose slopes are dark with the manna-ash, and whose base is cultivated with vines and fruit-trees. A glorious view here opens of the bay of Castellamare, and the luxuriant vale of Partinico, which stretches far inland studded with villages and farms. Alcamo crests the ridge below Monte Bonifato in the S.; Castellamare gleams in the bight of the bay; the site of the ancient Se-

geste may be descried beyond; and the long promontory of Santo Vito fills the western horizon. The path descends through plantations of manna, olives, and carobs, with hedges of aloe and cactus, to the *Fiume di S. Cataldo*, which after heavy rains is not easily to be forded. The soil here changes; the rock gives place to sand, the fruit-groves are succeeded by corn and vines, and the path turns inland and traverses the fertile plain to Partinico.

Another path continues along the beach to Alcamo, crossing 3 streams. The first is the *Jati*, on whose banks stands a lonely ivy-mantled tower called *Torre Saracena*, believed to be of Mohammedan antiquity. Near it on an eminence stands a little church, said to have been founded by Frederick II. of Aragon, and called *Abazia del Ponte*, from a bridge which the same monarch threw over the stream, when on his march to meet his rival, Philip of Anjou, in the field of Falconaria. The second river is the *Flati*, which divides the province of Palermo from that of Trapani; here the path quits the shore, and crosses the third stream, beneath the picturesque castle of *Calatubo*, of Saracenic name and antiquity, and traversing open downs of corn ascends to the city of Alcamo.

51 m. ALCAMO. See Route 2, p. 144.

ROUTE 4.

PALERMO TO THE RUINS OF SELINUS, BY SALEMI.

	Miles.
Palermo to Calatafimi	43
Calatafimi to Vita	4
Vita to Salemi	5
Salemi to Castelvetrano	14
Castelvetrano to Selinunte	8
Miles	74

The route from Palermo to Calatafimi is the post-road to Trapani, and has been described in Rte. 2. As far as Salemi the road is still carriageable, but beyond that it is practicable only for horses or pedestrians.

In making the tour of Sicily, those who do not care to visit Trapani, Marsala, and Mazzara, turn off at Calatafimi to Castelvetrano, and usually do the 34 m. between Alcamo and the latter place in one day, taking the ruins of Segeste on the way. This can be easily accomplished on muleback by starting at daybreak, if the tourist does not spend too much time at Segeste.

On leaving Calatafimi the road climbs the steep heights S. of that town, and from the summit you enjoy a glorious view of the temple of Segeste, standing in lonely majesty on a precipice surrounded by lofty peaks. The way then lies across open mountainous downs, green but treeless, to Vita. As the traveller descends from the highest ridge, called *Monte del pianto de' Romani*, towards Vita, he crosses the field where, on the 15th May, 1860, Garibaldi first encountered the troops of the King of Naples, and won the victory, which is known by the name of the neighbouring town, Calatafimi. On the said ridge the Neapolitan force of 3600 men and 4 guns, under General Landi, was strongly posted. "Garibaldi's force, on the other hand, amounted to 1005 Cacciatori to do the fighting, and nearly 1200 Squadri to do the noise. At 10 o'clock on the 15th the action commenced, which was to decide, not only the fate of the expedition, but of Southern Italy. Seeing that the Neapolitans were about to attack, Garibaldi seized a range of hills just outside Vita, and planted his guns so as to command the approach by the road. Their fire checked the advance of the cavalry, but the infantry came on steadily and endeavoured to carry the Garibaldian position. Foiled in this attempt, Garibaldi in his turn attacked. The Squadri were sent round on either side to outflank the Neapolitans, while the Cacciatori took them right in front, where they met with a very tough resistance, and were many times repulsed, losing Garibaldi's flag, worked for him by the ladies of Monte Video. Many men had fallen already; the Genoese carabinieri especially suffered severely, losing their leaders. They were the *enfans perdus* of the expedi-

tion, and had been sent ahead to clear the way. Knowing that everything depended on the prestige of the first battle, Garibaldi, ever foremost, renewed and renewed his attacks; and as there was no flinching on the part of the Cacciatori, and the Neapolitans became frightened at the numbers of the Sicilians, who were working right round to their rear, they fell back after three hours' hard fighting, and abandoned the position, leaving 1 gun, 6 prisoners, 36 killed, and 148 wounded on the field, and made a precipitate retreat on Calatafimi, throwing away their arms and accoutrements to facilitate their flight."—*Commander Forbes. R.N.* Garibaldi's little force was decimated in this action, its loss being 200 men.

47 m. *Vita*, a small town of 3700 souls, with a small *locanda*. A bleak, dreary country, cultivated with corn, but destitute of foliage and habitation, extends to

52 m. *Salemi*, a picturesque town on the summit of a hill, overtopped by the crumbling remains of a fine feudal castle of Saracenic architecture, and overlooking a wide expanse of corn-clad plains and hills. The town contains 12,000 inhabitants. It has 2 *inns*, one at the entrance, the other in the centre, of the town; both poor enough, but the first the better. From its elevated situation Salemi commands magnificent prospects; the best is to be obtained from the cross above the town, whence Marsala, Mazzara, and a long stretch of the eastern and southern coasts, with the Ægadian islands, lie beneath the eye.

In the church of *S. Agostino* are a Christ crowned with thorns, attributed to *Honthorst*, and a statue of St. Luke by *Gagini*. In the *Carmine* is a statue of the Virgin by the same hand. *S. Biagio* contains 2 pictures by *Vito Carrera*. In the church of the *Padri Osservanti* is a Christ on the Cross, carved by *Fra Umile* of Petralia. The ch. of the Jesuits has a S. Joachim of the *Roman school*.

Though there are no remains of early date on this site, there is reason to believe that Salemi is the representative of the ancient *Halicya*, both because its position agrees with the notices we have of that town, and because its names, both ancient and modern, are significant of *salt*, a fact explained by the brackish character of the stream which flows beneath the hill, and falls into the sea to the S. of Mazzara. Some, however, who choose to ascribe to it a Saracenic origin, find its etymology in the Arabic *Salem*, a term expressive of the natural strength of its position, insuring to its inhabitants "peace and security." Halicya, a town probably of Sicanian origin, took part in the wars between Dionysius of Syracuse and the Carthaginians, and espoused the cause of the latter so long as it could do so with safety, but allied itself with Pyrrhus on his victorious expedition through Sicily, and ultimately with the Romans, who granted it great privileges and immunities.

Salemi is 18 m. from Mazzara, and 22 from Marsala, and is on the direct road from Palermo to both those towns. The route in either case is a mere bridle-path.

From Salemi the path descends into the vale, and crosses the river, which is here called *Fiume di Salemi*, but at its mouth *Fiume Arena*, and is not easily forded when swollen by heavy rains. You then ascend through an open, bleak, undulating country, green with corn or pasture, where the very weeds attest the abundant fertility of the soil, but with scarcely a solitary hut within view. Here and there rocks of talc and gypsum, glittering in the sun like diamonds, attract the eye. The path at length attains a height which commands a most extensive view of Santa Ninfa cresting a ridge to the E., of Partanna and other towns and villages more to the S., and of a wide expanse of green undulating country beyond, bounded by lofty mountains, among which the conical peak of Busármara is the most striking. Southward lies Castelvetrano amid an extensive tract of wooded vales and variegated plains,

which stretches down to the sea. The approach to the town is cheering, for a good road for the last 2 m. is suggestive of civilization, and vineyards, orchards, and olive-groves afford a pleasing contrast to the monotonous waste of corn and pasture which the foot and eye have traversed during the 6 hours' journey from Calatafimi.

66 m. CASTELVETRANO.—*Inns:* "Locanda della Pantiera," kept by Vincenzo Manganaro; comfortable, for Sicily; clean beds and good attendance. Another, inferior in every respect, inside the town. Castelvetrano, which contains 14,540 inhabitants, stands on an eminence in the midst of an extensive and highly cultivated plain producing oil of superior quality, and wines which are among the best in Sicily; in truth, much of the celebrated Marsala is grown in this neighbourhood. Ask for the "Vino di Capriata." The town is tolerably well built, with broad and regular streets, and is without the usual depressing air of poverty. The women wear black veils, and the men white pendent caps. There is little to merit the attention of the traveller. In the Piazza is the old palace of the Dukes of Monteleone, formerly the feudal lords of Castelvetrano, and still the proprietors of most of the land in the neighbourhood.

The *Chiesa Matrice*, dedicated to St. John the Baptist, is of early foundation, but was rebuilt in 1637, and presents a good specimen of the Sicilian Renaissance. In the 1st chapel to the rt. is a Madonna, a Spanish-like picture, ascribed to *Novelli*, but more probably the work of one of his school. In the transept is the Decapitation of St. John, by *Honthorst*. Behind the altar is a marble statue of the saint carrying a lamb, by *Antonio Gagini*, bearing his name, with the date of 1522. The dryness and meagreness of the limbs hint at desert fare; the face is expressive, and the drapery is broad and simple. The eyes and lips are coloured, the border of the robe is gilt, and the lining painted red. Notice a punning epitaph in the pavement to a Don Giovanni Bove, "who after a long life spent in profitable tillage is here stalled in peace."

San Domenico.—This church is also of early date, and shows a pointed arch in its apse, surrounded by frescoes of the Virgin and the 12 kings of Israel in armour. Here is a large sarcophagus of Spanish marbles. In the convent is a copy of the "Spasimo" of Raphael, by *Fondulio* of Cremona.

There are no remains of antiquity at Castelvetrano, though its name, evidently a corruption of *Castellum Vetus*, indicates such an origin.

The ruins of Selinus lie on the coast 8 m. to the S. of Castelvetrano, and must be visited from that town. Five m. to the S.W., beyond the village of Campobello, are some ancient quarries of great interest, which the traveller should not fail to inspect. He can take them on his way to the temples, from which they are some 6 m. distant. If he intend to visit Selinunte *en route* for Sciacca, as is often done, the guides will declare it impossible to go out of the way to Campobello, but it is a question of time rather than of distance, and by leaving Castelvetrano at a very early hour it may be accomplished. As this plan, however, will afford but a very hurried glance at both the temples and quarries, he who would examine them more fully, and would record their wonders in his sketch-book, should devote an entire day to them, and return to Castelvetrano for a second night.

The road to Campobello, which is the *stradone* to Mazzara, crosses an open heath, bleak and bare, but corn-fields and olive-groves surround the village. It is a wretched assemblage of stone hovels, with nearly 4000 squalid, unhealthy inhabitants. About a mile to the S., on the top of a ridge which slopes down to the sea, stands a Baglio, or storehouse for the wine made in the neighbourhood, belonging to the firm of Ingham at Marsala; here you turn to the W. and cross the bare plain for

2 or 3 furlongs, when you reach a shallow glen walled in on the S. by low cliffs of white calcareous rock. This is the ancient quarry.

Le Cave di Campobello.—It was these quarries that furnished the enormous blocks of stone of which the massive Doric temples of Selinus were constructed. "From the state in which the works have been left, an accurate idea may be formed of the manner in which the large blocks were originally prepared. The diameter of the pillar being settled, and a circle of the size required traced on the rock, a trench was sunk outside it, about a yard in width, and as deep as was necessary. There are specimens to be found in every stage of progress, from the mere circle on the surface to the complete depth, as may be inferred from the blocks taken out. One of the blocks still left standing in the centre of the circular trenches, was 9 ft. 4 in. high and 10 ft. 2 in. in diameter; another 8 ft. high and 10 ft. 4 in. in diameter." —*Marquis of Ormonde.*

A number of *frusta*, or drums of columns, already detached, are lying in the hollow of the glen, as if ready to be rolled away. Some are split, and may have been abandoned as worthless; others are entire. They are generally 8 or 10 ft. in length, and vary from 8 ft. to nearly 13 ft. in diameter, and evidently were hewn for buildings of colossal dimensions. From the correspondence of these drums in measurement with the columns in the temple of Jupiter Olympius at Selinus, there cannot be a doubt that some of them at least were hewn for that temple, which was left unfinished at the destruction of the city by the Carthaginians in the year 409 B.C. To that date, therefore, must we assign the latest working of these quarries, and to that event the sudden arrest of the operations which has left the site in its present interesting condition. The mind is lost in astonishment at the incredible labour it must have cost to have transported these blocks, each of enormous weight, to the ancient city, over 6 m. of undulating ground, with a deep, swampy valley intervening between this site and the temple, to the summit of whose steep ridge it was necessary to force them. One of them still lies where it was left, half a mile or more on its way, eastward of the Baglio d'Ingham. The site of these quarries is also known by the name of *Rocca di Cusa*—by the Arabs it was called *Ramuxara*.

The path hence to Selinunte runs along the ridge, through cornfields, vineyards, and olive-groves, which also clothe the slope that sinks to the low sandy beach at a few miles' distance. A guide is necessary to point out the path across this cultivated district.

Selinus.

From Castelvetrano to Selinunte by the direct path it is a continual descent of 7 or 8 m., first over bare downs, then by rocky lanes sunk between olive-groves, and lastly over acclivities covered with myrtle and lentiscus, with the little river *Madiuni*, vulgarly "Mudioni," flowing beneath between grassy slopes, and leading the eye seaward to the remains of Selinus. These, which have been justly termed "the most extraordinary assemblage of ruins in Europe," do not arrest the eye at a distance, like the temples of Segeste and Agrigentum, because hardly a column is standing; but they lie in stupendous heaps on the heights on either side of a little stream called *Gorgo di Cotone*, and on a near approach excite the most lively astonishment and admiration. Truly has it been said that "no city of Sicily affords so lively an idea of the religious feeling and wealth of its ancient inhabitants as Selinus." The two hills stand about half a mile apart, and both break into cliffs at the sandy beach which they meet at right angles. They rise some 100 ft. above the sea. That to the W., now crested by a mediæval tower, is isolated, and more steep, rocky, and circumscribed than the opposite ridge. The fragments of walling round the brow of this height, and the abundance of broken pottery which strews its surface, both of which

PLAN OF SELINUS.

A, B, C, D. Temples within the Acropolis.
E, F, G. Temples outside of the Acropolis.
H, H. Ruins.
I, I. Walls of the ancient Harbour.

are wanting on the opposite ridge, prove this to have been the site of the ancient city. It is little more than a mile in circumference, enclosing a space apparently too small for a city of such importance as Selinus, a fact which has given rise to the supposition that in the days of its greatness a considerable area without the walls must have been inhabited. However that be, there can be no doubt that this western height is the site of the earliest city, and the Acropolis of Selinus.

No sooner have you climbed the palmetto-covered steep to the plateau than you are accosted by a man, Ciro Montelcone by name, who calls himself the guardian of the ruins, and forces his services on you as a cicerone. Should you wish to find him, he resides in a small house at the verge of the cliff overhanging the sea. On the highest part of the hill lie the ruins of 4 ancient Doric temples, 3 of large size, the fourth quite diminutive, all fronting the east, lying parallel to each other, and at a short distance apart, but the fronts are not in the same line. It requires the eye of an antiquary and architect to reduce these shapeless heaps of ruins to intelligible forms; and to save the traveller the attempt, we will state the result of careful investigation, and describe each temple as it originally stood, so far as that has been ascertained. We will take them in their local order, commencing with that nearest the sea, marked A on the annexed plan.

Temple A.—This temple was hexastyle-peripteral, *i.e.* it had a peristyle, with 6 columns in either façade. In this case there were 14 on each side, reckoning those at the angles, so that there were 36 columns in the peristyle, which was raised on a stylobate of 4 steps. The pronaos and posticum were *in antis*, i.e. the side walls of the cella were prolonged so as to form a porch, and terminated in pilasters, between which were 2 columns. The peculiarities of this temple are, a circular corkscrew staircase, just within the door of the cella, leading to the top of the cornice, and the union of the columns of the pronaos by a low wall, the meaning of which it is not easy to explain. Very little remains of this temple, which is much inferior in size to the others on the same plan on this site. The columns had the usual number of 20 flutes. Not one shaft remains entire; it is impossible, therefore, to determine their height; but the measurements of the temple, so far as they can be ascertained, are—

	Feet.	In.
Length of the upper step of the stylobate	125	7
Breadth of ditto	51	1
Length of the cella externally	91	6
Breadth of ditto	27	11
Diameter of the columns at base	4	0
Ditto at neck	3	4
Height of the entablature	9	1

Nothing is left to indicate to what deity this temple was dedicated.

Temple B.—At the distance of some 20 paces from the temple just described are the remains of another, marked B on the plan, of very small size, whose proportions appear the more diminutive by comparison with the colossal ruins around it. It has shared in their overthrow. From the fragments remaining we learn that it had no peristyle, but was *in antis*, with columns in the portico. The lower part of the wall at the back is almost entire. The angles of the cella externally were adorned with pilasters; at the S.W. angle the capital of one remains with the entablature and a portion of the pediment. The columns of the portico had 20 flutes, and were covered with stucco. This ædicula in fact in every part, inside and out, shows traces of stucco, and the members were all painted red, blue, or black, even to the blocks of the stylobate, which were coloured red. This miniature temple, therefore, otherwise so insignificant, possesses the highest interest as illustrating the style of Greek polychromy as applied to architecture.

The measurements are—

	Feet.	In.
Length of the stylobate	32	7
Breadth of ditto	19	2
Breadth of the cella externally	15	10
Diameter of the columns	1	4¾

The diminutive size of this temple

traveller obtain that evidence if he can. Most, however, who view them, will be reluctant to believe that the hand of man was the sole agent in overturning these ponderous masses, not so much on account of the difficulty of the task, for what man had set up man could pull down, as that it is most evident in some of the temples that they were not destroyed piecemeal, but that the whole fell in one simultaneous crash, which no human power in those days could effect. It is impossible to resist the conclusion that these temples were overthrown by an earthquake, and that the disturbing force acted from below diagonally upwards from the S. to the N.

These remains lead us to consider some facts in the history of Selinus. That city was founded by a colony from Megara Hyblæa on the E. coast of Sicily, under the command of Pammilus, who came from the mother-city of Megara in Attica for the purpose; but the precise date of the foundation is uncertain, Diodorus placing it in 650 B.C., Thucydides in 628 B.C. It was called after the river Selinus, now the Madiuni, which flows to the W. of the city, and received its name from the abundance of wild parsley (σέλινον) which grew on the spot. The new settlement, favoured by its position and proximity to the commercial city of Carthage, made rapid progress in wealth and population, and ere long rivalled the most illustrious Greek colonies in Sicily. At the time of the Athenian invasion especially, it is mentioned by Thucydides as a city of great opulence, with stores of wealth laid up in its temples, and with powerful forces both by land and sea. The history of Selinus presents a series of contests with her neighbour Segeste, and it was her success in one of these that caused the latter to apply to Athens for assistance, and that led to the disastrous expedition of Nicias. At the close of that campaign Segeste, being threatened by Selinus, applied for aid to Carthage, which listened to the call, and in 409 B.C. sent Hannibal with a force of 100,000 men — some accounts give double that number—and a vast fleet, who landed at Lilybæum, and marched at once against Selinus. The following account of the siege is in part taken from Grote: — The citizens, panic-struck at the approach of an enemy so overwhelming, despatched pressing messengers to Syracuse and the other Greek cities for assistance. They had made no preparation to resist so formidable a foe. Their walls, though strong enough to hold out against any of their neighbours, had been neglected through a sense of security, and were much out of repair. Hannibal assailed them where they were most dilapidated, and in many points at once, with battering-rams and moveable towers filled with armed men. His innumerable barbaric host was composed of soldiers collected from all the shores of the Western Mediterranean, differing in race, language, arms, in everything but courage, and thirst for blood and plunder. The dismay of the Selinuntines when they found themselves under the sweep of this hurricane is not to be described. Their soldiers crowded to the walls with a resolution worthy of Greeks; even the old men and the women lent all the assistance and encouragement in their power. The Carthaginians were repulsed again and again with the severest loss. Even when they effected a breach and forced their way into the town it was only to be driven out again, or to be cut to pieces. For nine days was the assault renewed; for nine successive days did the citizens maintain a heroic resistance. On the tenth day a breach was made sufficient to admit a body of Iberians. Yet, though their walls were carried, the Selinuntines continued to barricade and defend their narrow streets; at length, their barriers being successively overthrown, the besieged were driven from all sides into the *agora*, where most of them were overpowered by numbers and cut to pieces. Only 2600 of them escaped to Agrigentum. Neither age nor sex was spared; 16,000 citizens were slain, and only the adult women to the num-

ber of 5000 were saved as captives. Hannibal razed the walls to the ground, and destroyed the houses. The Syracusans and other Sicilian Greeks sent an embassy expressly to entreat him not to violate the temples. But he replied that the gods were offended with the Selinuntines, and had forsaken the city. We have no distinct record, however, that he overthrew the temples.

Thus fell Selinus little more than two centuries after her foundation. Hannibal permitted the fugitive citizens to return and inhabit the spot, as tributaries of Carthage. Two years later, Hermocrates, then an exile from Syracuse, came with a few followers, took possession of the dismantled town, and rebuilt its walls. Selinus continued to exist for another century and a half, but in a more humble condition, and generally in subjection to Carthage, though for a time she was in the power of Dionysius of Syracuse. In 250 B.C., during the First Punic War, Selinus was again destroyed by the Carthaginians, when they found they could not retain it. It was never restored under the Romans, but it must have risen out of its ashes under the Byzantine Greeks, as it was one of the first places stormed by the Saracens, who called it *Rahl-el-Asnâm*, or the "Village of the Idols." It was razed to the ground by the Normans under Count Roger, as it had offered a determined resistance, and was one of the last strongholds held in the island by the Saracens. A village was still in existence on the spot at the close of the 12th century. Still later the site was known as the *Terra delle Pulci*, or "Land of Fleas," which lively name it retains to this day—an appellation applicable enough to the island in general, but hardly so to this desolate spot, inhabited only by the cicerone, and a doganiere. Pulci may be a corruption either of Pollucc, in which case it hints at one of the temples being sacred to the Dioscuri; or of Belici, the name of an important river only 4 m. to the eastward. The ruins, and particularly those on the eastern hill, are vulgarly but appropriately termed *I Pilieri de' Giganti*, or "the Pillars of the Giants."

On the height of the city are a few other remains of ancient date. To the W. of the temple D is a curious circular well, about 40 ft. deep, enclosed in a square frame of masonry, and lined with cylindrical tiles, each tile surrounding the well. Just at the back of the temple B the foundations of a small building are visible. The city-walls may be traced in detached portions round the brow of the hill, composed of *pseudisodomon* masonry of small size. Here and there fragments of earlier masonry and of architecture are built up with them. At the N.W. angle a square tower projects from the walls, and on this side a postern is distinguishable. Traces of another gate on the N., and of a third on the E., are visible. A portion on the E. side may belong to the early Greek fortifications, but the greater part of the walls now standing are probably those thrown up by Hermocrates after the destruction of the original city, for they bear the marks of hasty, not careful and deliberate, construction. At the N.W. angle, just outside the walls, are the substructions of an ancient building; and at the N.E. angle are others, enclosing a large mound of sand, on which lie fragments of Doric architecture.

The whole surface of the hill within the walls is strewn with the débris of ancient habitations, overrun with acanthus, rue, myrtle, lentiscus, wormwood, squills, wild fennel, and dwarf-palms. In no spot do the latter flourish more abundantly, and they still justify Virgil's epithet of "palmosa Selinus." It is supposed by some that the poet referred to loftier species of the same family, but the frequent representation of the fan-palm on the ancient coins of the city renders it probable that he alluded to the *Chamærops humilis*. There is some doubt as to what plant the *selinum* of the Greeks, which is commonly translated "parsley," implies. The herb we know in England by that name is not here to be found, but of that sort called "milk-parsley," *apium sylvestre*, there is abundance on the hill.

The view from this height is most extensive and peculiarly wild. At your feet to the W. flows the Madiuni, the ancient Selinus, forming a swamp at its mouth, the miasma from which generated the pestilence which Empedocles removed by draining the morass, and it still charges the atmosphere with fever during the summer-months. Beyond this the coast stretches away in low sandy dunes, tufted with verdure, to Capo Granitola. To the N., seen over olive-groves and vineyards, lies Castelvetrano on its height, to the rt. of which stretches the high mountain-chain which traverses the island, and from whose slopes shine Partanna, Sta. Margherita, and other towns. To the N.E., seen above the stupendous ruins on the opposite height, soars the peaked crest of Busammara, to the E. of which rise, far away over the level green plain, the isolated mount of Santa Maria del Bosco, then the Monte del Pumo, with the town of Menfrici at its foot, and lastly the Monte di San Calogero, celebrated for its hot-springs, at whose base lies Sciacca, hidden by the intervening coast, which breaks into low cliffs, and terminates in the headland of San Marco.

It is nearly a mile from the temples on the Acropolis to those on the eastern height. The mouth of the corn-clad valley which intervenes is now choked with sand and rushes, but here were the arsenal and emporium of Selinus. The harbour was within the mouth of the little stream, and the walls which enclosed it, about 260 yards apart, and composed of large blocks of masonry, may still be traced on either bank, extending a considerable distance inland. The spot is now called the *Marinella di Selinunte*.

The temples on the eastern height are much further from the sea than those on the Acropolis, and stand on the edge of an extensive plateau, cultivated with vines, olives, and corn. Like those already described, they lie parallel to each other, and front the E. We will begin with that to the S., marked on the plan as—

Temple E.—As a mass of ruins this temple is the finest on the site; the mound it forms with its fragments is loftier and more picturesque than all the rest In plan it was hexastyle-peripteral, but with 15 columns on each side. The posticum as well as the pronaos was "distyle *in antis*." The stylobate had 4 steps, save in the front, where a flight of 11 led up to the portico. At the S.E. angle, 3 columns, or portions of them, are still standing, but on the N. they lie disjointed, all the blocks in regular order, as if arranged for the construction of the temple. Those of the porticoes have also fallen outwards, but those of the S. wing have fallen inwards upon the *cella*, and lie mingled with the ruins of its walls in the centre of the temple in the most extraordinary and picturesque confusion. The columns were more massive than those of the temples on the opposite hill, being scarcely more than $4\frac{1}{2}$ diameters in height, and they tapered to the extent of one quarter. They had 20 flutes, and were covered with stucco. The capitals projected less than in the temples described, and the outline of the echinus was much less curved, more nearly resembling the corresponding feature in the Parthenon. The capitals of the antæ show the *becco di civetta*, or owl's-beak moulding. The entablature was rather light, being hardly equal to 2 diameters. On the fragments of the cornice the same stucco may be observed as covered the columns, and the members of the architecture retain traces of colour, red, blue, black, or yellow, always on the stucco, never on the stone itself. A meander moulding in very low relief on the cornice still shows the red and black with which the pattern was picked out.

The foundations of this temple have been excavated, and a passage is still open to the floor of the *cella*, where you may see the walls nearly 4 ft. thick, composed of very neat and regular masonry, in courses nearly 2 ft. high, still retaining in parts the white stucco which lined them. Among the ruins of this temple the Duke of Serra-

difalco in 1831 brought to light 5 beautiful metopes, representing Apollo and Daphne, Minerva slaying a Giant, Actæon contending with the hounds of Diana, Jupiter and Semele, and Hercules slaying Hippolyta; all in a style of art which, though still somewhat archaic, betrays, like the marbles of Ægina, an approach towards that perfection of Greek sculpture which has never since been equalled. They are deposited in the University of Palermo, and are described at p. 86.

From the style of its architecture, as well as from the near approach to perfection displayed in the sculptures which adorned it, this temple may be regarded as of more recent construction than those in the Acropolis, and as belonging to the 5th century B.C.

The following are its principal measurements:—

	Feet.	In.
Length of the upper step of the stylobate	223	3
Breadth	83	7
Length of the cella externally	165	6
Breadth	47	5
Diameter of the columns of the peristyle at the base	7	5
Do. at the neck	5	7
Height of do.	33	6
Intercolumniations	7	11
Height of the stylobate	6	2
Do. of entablature	15	2
Diameter of columns of cella at base	7	3

Temple F.—About 50 yards to the N. lie the remains of another temple, of which comparatively very little is left. The lower drums of 2 columns in the pronaos, of 4 in the postieum, and of 9 in each of the wings, are still standing, mostly about 10 or 12 ft. high; and at each end of the temple are piles of ruin, but the area in the centre is almost clear, and does not contain more than a small portion of the masses which must have composed a temple of this magnitude. What has become of the rest is a question not easily answered. The plan was hexastyle-peripteral, with 14 columns in each wing. It was also prostyle, having a double row of columns in the portico on a line with the 3rd on the sides. The cella was very narrow, and the peristyle consequently spacious. Its pronaos was a simple chamber formed by the prolongation of the walls of the cella, without antæ or columns. This is a feature which it possesses in common with Temple C; in fact, save the difference in the number of the columns in the wings, these two temples correspond in plan, and differ from all the rest on this site. The columns in the pronaos and postieum had 18 flutes, those on the wings 20. They were $4\frac{7}{8}$ diameters in height, and had capitals with an extremely bold and projecting echinus. The entablature was remarkably heavy, being more than $2\frac{1}{2}$ diameters in height. The cornice was adorned with meanders and foliage, very slightly relieved, and touched with red, yellow, and green paint, of which decided traces may be seen in the fragments. Whether the metopes of the posticum and wings were adorned with sculpture is not known, but of the 10 in the pronaos two portions were discovered in 1823 by Messrs, Angell and Harris,—the lower halves only, representing, as far as can be ascertained, the battles of Goddesses with Giants. They are described at p. 85, where we treat of the University of Palermo, in which they are deposited. The archaic style of art which they display indicates a very remote period; later, indeed, than that of Temple C, but considerably earlier than that of the adjacent Temple E. With this the architecture in great measure corresponds, having very archaic features. These facts lead to the conclusion that this temple cannot be of later date than that of Jupiter at Ægina, or about the middle of the 6th century B.C. Were it safe to apply the same test to provincial Greek art as to that of the mother country, this temple might be pronounced of yet earlier construction.

	Feet.	In.
Length of the upper step of the stylobate	202	6
Breadth	79	8
Length of the cella externally	135	7
Breadth	27	5
Diameter of the columns at the base	6	3
Do. at the neck	4	2
Height of the stylobate	3	5
Height of the columns, including capitals	30	4
Height of the entablature	15	6
Intercolumniations	8	7

Some 65 yards to the N. lie the ruins of another temple, marked on the the plan as

Temple G.—This is one of the largest Greek temples extant, far exceeding in size any in Greece, and surpassed only by the Temple of Diana at Ephesus, and that of Jupiter Olympius at Agrigentum. From its colossal proportions it can only have been dedicated to Jupiter Olympius. It was very nearly the same size as that of Agrigentum, which was sacred to the same deity, but was superior to it in the simplicity of its plan, in the number and massiveness of its columns, and in the enormous masses of which it was composed. It differed from all the other temples of Selinus in having 8 columns in each portico, which made it "octastyle;" and it had 17 columns in each wing, and 46 altogether in the peristyle. Both ends of the cella were *in antis*, but there was a double portico in front, which made the temple "pseudodipteral." The peristyle, as in all such cases, was very wide, being equal to 2 intercolumniations and 1 column. This temple was also hypæthral, *i. e.* its cella was open to the sky, as is proved by the remains of an upper range of columns which formed the internal gallery peculiar to hypæthral temples, as in the Parthenon, the Temple of Neptune at Pæstum, and of Apollo at Phigaleia. The stylobate had 2 steps only. The columns tapered very much, diminishing more than one quarter, yet no *entasis*, or swelling, is perceptible; their height was $5\frac{2}{7}$ diameters. One with its shaft entire, and composed of 6 drums, is still standing on the S. side, with 4 others imperfect on the N. Two only in the pronaos were fluted; some in the opposite portico were cut into facets preparatory to that operation, so as to form regular polygonal cylinders of 20 sides; the rest were quite plain, whence it is evident that the temple was not finished, though it was apparently near its completion. Among the ruins are found 4 capitals, which differ from those of the peristyle in the excessive projection of the echinus, and in having a hollow beneath the annulets. These must have belonged to the lower range of columns within the cella. The blocks of the entablature were of vast dimensions; some on the S. and E. measure 22 ft. in length, 8 ft. in width, and $5\frac{1}{2}$ ft. in depth. How they were brought to the spot remains a mystery, since the method suggested by Vitruvius for moving the drums of columns would not answer for the enormous blocks of the capitals and entablature.

The ruins of this temple are more confused and less intelligible than those of the rest. It appears to have been shaken down in a heap, not overturned by a force acting in one particular direction, as is the case with the other temples. The columns have fallen in every direction, many right across the temple; and they form, with the enormous masses of the entablature, the most stupendous and sublime mound of ruins conceivable.

The vast size of this temple stamps it as indubitably of the most flourishing days of Selinus, and the fact of its not being finished enables us to determine that the event which interfered with its completion must have been the destruction of the city by the Carthaginians in the year 409 B.C. To construct such a colossal edifice, however, must have been the labour of years, and it is probable that it was commenced a generation or two previous. As the principal temples of Greece date their construction from soon after the great victories of Marathon and Salamis, so the success obtained by the Sicilian Greeks over the Carthaginians at Himera at the same period (480 B.C.) was attended by the same result with regard to art. Elated with triumph, rich in spoil and prisoners, and full of enthusiasm and gratitude to the gods, the Greek cities of Sicily then commenced the construction of vast and magnificent edifices in their honour; and it is probable that the greater part of the Doric temples of the island belong to this period. Though the temples C, D, and F may be safely referred to a more remote epoch, there can be little doubt that the others, marked A, E, and G, date from some

period during the 71 yrs. which intervened between that victory and the capture of the city.

The measurements of this temple are the following :—

	Feet.	In.
Length on the upper step of the stylobate	360	3
Breadth	163	0
Length of the cella externally	272	6
Breadth	76	2
Intercolumniations	11	0
Diameter of columns at base	11	0
Ditto at neck	7	11
Height of columns, including capitals	57	9
Ditto of stylobate	4	1
Ditto of entablature	19	5
Diameter of capitals	13	3
Length of triglyph	7	2

The path from this hill to Castelvetrano is distinct from that between the western height and that town. It is very rugged, and about halfway to Castelvetrano falls into the road from Sciacca.

ROUTE 5.

TRAPANI TO CASTELVETRANO.

	Miles.
Trapani to La Xitta	3
La Xitta to Paceco	1
Paceco to Marsala	14
Marsala to Mazzara	12
Mazzara to Campobello	8
Campobello to Castelvetrano	4
	42

A steamboat leaves Trapani for Marsala every other Saturday at 4 A.M., doing it in 2 hours; and for Mazzara on the alternate Saturday at 2 A.M., in 4 hours. These boats continue their route to Sciacca and Girgenti, and one of them to Licata and Syracuse.

The road from Trapani as far as Marsala has recently been opened for carriages, and the *corriera* runs three times a week; beyond that town it is a mere bridle-path. By the high-road it is 21 m. to Marsala, but by the mule-path, as indicated above, only 18 m. On leaving Trapani the traveller follows the road to Palermo along the isthmus as far as the church of the Madonna di Trapani, and then turns to the rt. along the shore, crossing that singular district of salt-pans and salt-mounds which forms at once the deformity and the wealth of Trapani. A few of the pyramids are tiled over to preserve them from the rain, but the greater number have no protection but their form and the hardness which the outer crust acquires by exposure. At a distance they might be taken for the tents of an encampment. A number of windmills among them, for filling or exhausting the pans, add to the strangeness of the scene, to which the Ægadian islands and Monte S. Giuliano form a beautiful background.

3 m. *San Lorenzo la Xitta*, a miserable hamlet of barely 1000 inhabitants in the midst of corn-fields and olive-groves. A mile beyond, on a rising ground, stands

4 m. *Paceco*, a poor town of 3400 souls, which gives the title of prince to the Bisignano family. As the town was built about the year 1530, it may have derived its name from the family of Maria Pacheco, the heroic wife of Don Juan Padilla, the political martyr of Spain. The country between this town and Monte San Giuliano, is called the "*Campo d' Ercole*," from the local tradition that here Hercules wrestled with the giant Eryx for his kingdom, against which the god had betted the cattle of Geryon.

This tract produces wine, corn, oil, and barilla. A little beyond Paceco you cross the streamlet of *Agabuzzo*, so called from a village on the heights near its source. The country for some miles is open, and cultivated with olives, corn, and vines, but not a village is in sight; only a few watch-towers

scattered at intervals along the shore. About halfway to Marsala you enter on a wide heath overrun with fan-palms, fennel, and orchids, stretching down to the sea, and backed by low hills inland. These are the plains of *Falconaria*, where on 1st December, 1299, Frederick II. of Sicily defeated the French and Neapolitans, and captured their leader Philip of Anjou, Prince of Táranto, and son of Charles the Lame —a victory which did more to secure the independence of Sicily than any other he obtained during the 20 years' war of the Vespers. You presently cross the little river *Birgi*, which flows out from the swelling down inland, and falls into the sea just N. of the low headland of *San Teodoro*, the *Ægithallus* or *Acellum* of antiquity. The tower now on the cape represents the fort which the Consul L. Junius erected 249 B.C., during the First Punic War, to support his operations against Lilybæum. To the S. of this point, and a little off the shore, are a number of low rocky islets, enclosing a shallow lake-like gulf, called *Lo Stagnone*. On all these islands are salt-works. In the midst of this lake and nearest to the shore is the somewhat larger islet of

San Pantaleo, famous for its delicious wine and figs, but still more as the site of the ancient MOTYA. The islet is so small, only $1\frac{1}{2}$ m. in circumference, that it is difficult at first to imagine it to have been the site of a powerful city, remarkable for the multitude, solidity, and beauty of its houses, and the great wealth of its inhabitants; yet it corresponds so exactly with the descriptions of ancient writers, as to leave no doubt that this was the real situation of Motya, which Fazello and other Sicilian antiquaries erroneously placed on the Isola delle Femmine on the N. coast of the island. Remains of the ancient city are moreover distinctly to be traced in portions of its walls of large regular masonry, with the vestiges of 2 gateways, and in the fragments of brick and pottery which strew the surface of the island. Coins are also frequently turned up by the plough; and here were discovered some leaden pipes, which probably brought water from the mainland; and a Punic inscription to confirm the fact of Motya being a Phœnician city. It was a site well chosen by that people for a commercial settlement, in the midst of a natural harbour, and opposite their own great colony of Carthage. It made no figure in history until the year 397 B.C., when it stood a siege from Dionysius of Syracuse, who led an army of 80,000 men and a large fleet against it. The defence it made is among the most resolute that history has to record. The island was $\frac{3}{4}$ m. from the mainland, but was united to it by an artificial causeway, which the citizens destroyed on the approach of the Greeks, so that Dionysius was obliged to construct a new one to bring his engines against the walls. It was in this siege that the catapult, emphatically termed the "Grave of Valour," and which created the same revolution in ancient warfare that the invention of artillery has done in modern, was first employed. It so terrified the Carthaginians under Himilcon, who were endeavouring to raise the siege, that they sailed away to Africa, and left the city to its fate. Yet the citizens, undismayed by these novel instruments of destruction, by the battering-rams and lofty towers full of armed men which were wheeled up to their walls, replied by casting fire upon the machines of their assailants. A breach was effected, but the Greeks who rushed to the assault found the streets barricaded, and every house converted to a fortress. When at length the Syracusans obtained possession of the city, they were so exasperated by the resistance offered, that they put all the inhabitants, men, women, and children, who did not take refuge in the temples, to the sword. The booty in gold, silver, and precious stuffs, was immense. In this siege Greeks were found for the first time in the pay of the Carthaginians, which Dionysius resented by crucifying them all after the storming of the town. During this siege Dionysius, being blockaded in the harbour by the Carthaginian fleet, in order to engage them on fair terms, filled with wood a swamp which lay at the foot

of the point which formed the northern door-post, as it were, to the port, and, dragging his ships across, a distance of $2\frac{1}{2}$ m., launched them in the open sea. As many as 80 triremes were thus transported over land in one day! The next year Motya fell again into the hands of the Carthaginians, but never regained its importance, and its inhabitants were soon after transferred to the new city of Lilybæum. From that period Motya disappears from history, and a few fishermen and peasants have been the sole inhabitants of the islet.

For several miles to the N. of Marsala the country is a succession of vineyards and market-gardens, and slopes down in a gentle declivity to the sea, being broken in parts by deep pits which show the white calcareous nature of the soil. This district is called *La Terra Spagnuola*, from the encampment of an army on this spot, which was sent from Spain in 1517 to repress the tumults that arose in Sicily on the death of Ferdinand the Catholic. They stayed long, committed great depredations, and created a scarcity in the neighbourhood, and their memory still haunts the country like that of a pestilence.

After passing the barrier of the Dogana, and just outside the Gate of Marsala, you come upon some remains of an ancient wall of regular and very massive masonry, the blocks being mostly 8 or 10 ft. in length, and one measuring more than 13 ft. It is obviously of high antiquity and a portion of the walls of Lilybæum.

18 m. MARSALA.—*Inns:* "Locanda del Leone," in a street leading out of the Piazza, is decent for Sicily, and the best; "Secondo Leone," outside the Porta di Mazzara to the S., is rather comfortable, and the beds are clean. Let not the traveller judge the wines of Marsala from what he gets at these locande. He should visit some of the wine-establishments in the neighbourhood to learn what good Marsala is. Next to wine, Marsala is renowned for its poultry, which is said by the citizens to surpass in size that of any part of Europe or Africa.

British Vice-Consul.—Mr. Benjamin Ingham.

Marsala is of square form, about 2 m. in circuit, enclosed by a wall erected by the Normans and repaired and restored by Charles V., who added square bastions at the angles. In the centre of each wall opens a gate—the Porta Nuova on the N., the Porta di Mare on the W., the Porta di Trapani and di Mazzara on the E. and S. sides respectively. The city is tolerably well built, being traversed, like Palermo, by 2 broad and regular streets which intersect each other at right angles. It contains about 28,939 inhabitants, with many churches, several convents, 3 abbeys, a college, 3 hospitals, a Monte di Pietà, and other public buildings, yet hardly at the present day retains its claims to the title of "most magnificent city"—splendidissima civitas,—which Cicero, who resided here as quæstor, bestowed upon it. It is situated on the low rocky promontory from which it took its ancient name of Lilybæum, at some little distance from the shore, in a position, as old Fazello describes it, "right pleasant as regards both the land and the sea."

Chiesa Matrice.—This church, which stands in the Piazza, has an unfinished Doric façade, with a heavy octagonal dome, also unfinished. Its aisles are separated from the nave by 16 fine Roman Doric columns of grey marble, all monoliths, which were originally intended as a present to the church of St. Thomas at Canterbury; a fact explained by St. Thomas à Becket being the patron-saint of Marsala. The *pila*, or holy-water basin, rests on a shaft decorated with a twisted nail-head moulding, and bears the date of 1474. Just within the door is a monument of the 16th century—the tomb of Julio Alazaro, "malleus acer latronum," and of his wife Bridget, and his figure in white marble reclines on the lid. In the 3rd chapel to the rt. is a statue of St. Matthew, and below it a small relief of the Incredulity of St. Thomas—both of respectable art. The tri-

bune and transepts are hung with old tapestry. In the rt. transept is a picture of the Purification of the Virgin, by *Alibrandi* of Messina, with an architectural background. The chapel of the Holy Sacrament contains 3 small bas-reliefs by *Antonio Gagini*, executed in 1532; one representing the Death of the Virgin.

San Girolamo.—In the church attached to this monastery is a picture of the Crucifixion, of wretched art, but most interesting as having been the standard of Don John of Austria at the battle of Lepanto, and on his expedition to Tunis and Biserta. The hero on his return to Marsala in 1573, after his victories, made a present of the banner to this convent. Here is also a picture of St. Jerome adoring the cross.

Chiesa de' Gesuiti.—In this church is an oil-painting of the Nativity of St. John the Baptist, ascribed to *Pietro Novelli*, but in wretched preservation.

Il Carmine.—The bell-tower, which is detached from the church, has "a striking peculiarity of which the cause has not yet been satisfactorily explained. On ringing the bell the whole fabric vibrates to a degree that is sensible to the eye; for as the steeple is separated only a few inches from the wall of the church, I distinctly saw the motion. As the building is low, the effect is not dangerous, though it produces the momentary impression of an earthquake."—*Hoare.* It is said also to vibrate sensibly in high winds. The local explanation is that the campanile is built on a globe, but the phenomenon is more reasonably attributed by Admiral Smyth to the height of the tower being out of proportion to its base.

S. Giovanni Battista, within the walls, has a painting of the birth of that saint ascribed to *Novelli.*

S. Francesco di Paola.—This convent, which stands outside the E. gate, on an eminence commanding the sea, has catacombs of smoke-dried friars.

S. Giovanni Battista.—Outside the walls to the N.W., and between the town and the sea, stands the little ch. of St. John, containing a marble figure by *Antonio Gagini*, one of the best of his many statues of that saint. A flight of steps in the pavement leads down to a small circular grotto hewn in the rock, retaining traces of frescoes on the walls and of mosaic-work in the pavement. In the centre is a small well, a yard square, of very clear but brackish water. This subterranean chamber is commonly called the "Grotto of the Cumæan Sibyl," who was believed to have dwelt here, and to have been buried on this spot. The well is doubtless that which was renowned among the ancients under the name of *Lilyba*, as having existed here long before the foundation of Lilybæum, and as having given its name both to the promontory and to the city. Its water was believed of old to impart an insight into futurity to those who drank it, and in modern times is vulgarly supposed to afford a test of conjugal fidelity in the fair sex. The grotto is still regarded with superstitious reverence, and on the eve of St. John crowds flock to it to taste its waters.

Madonna della Grotta.—To the S. of the town, outside the Porta di Mazzara, are extensive quarries, like the Latomie of Syracuse, but of little depth, in whose cliffs are ancient tombs, some of early Christian, others of Pagan times, retaining vestiges of frescoed decorations. Here is also an ancient church, the lower part of which is hewn from the rock; the upper has been modernised. Some caves opening on it have their walls frescoed with full-length figures of saints, male and female, all of Byzantine art. These decorations and its situation among the tombs indicate a high antiquity for this church—possibly as early as the Byzantine rule in Sicily—at least not later than the domination of the Saracens.

The Port.—The present port, which lies to the W. of the town, is of very recent construction; the sickle-shaped mole which encloses it, and is terminated by a lighthouse, being only completed in 1848. The ancient port, which played so conspicuous a part in the celebrated siege, lay to the N. of the promontory. The coast here is now so altered that it is difficult to determine the original outline of the port, yet it must have been an eligible haven for the vessels of the ancients, for it was an important naval station under both the Carthaginians and Romans. Hence Scipio Africanus, when proconsul of Sicily, in 204 B.C., sailed to carry the war into Africa, and humble the pride of Carthage. Here also the younger hero of the same name, 149 B.C., assembled the armament which finally levelled Carthage to the earth; and hence Cæsar sailed on his African campaign against Juba in 47 B.C. It was held in such high estimation also by the Saracens, that they called it *Marsa-Allah*, or the Port of God, whence the modern name of the town. The Romans in vain attempted, during the great siege, to block up the port; but this was accomplished more than 18 centuries later by the Viceroy D. Carlo d'Aragona, who filled its mouth with large stones, to prevent the ingress of the Barbary corsairs; thus closing one of the most important outlets of Sicilian commerce. Yet a few years before, in 1573, Don John of Austria, natural brother of Philip II. of Spain, had sailed hence on his victorious expedition against Tunis and Biserta. At present its shores are occupied by salt-works. The approach to it was rendered difficult by shoals and sunken rocks,—

"Et vada dura lego saxis Lilybeia cæcis."
—*En.* iii. 706.

which extend in every direction more than a mile from the land, so that large vessels, even at the present day, cannot approach nearer than 2 miles to the shore; and by stagnant pools filled from the sea, which could only be crossed in safety, says Polybius, by those well acquainted with the channels.

It was in the harbour of Marsala that Garibaldi, on the 11th May, 1860, effected a landing with his heroic band of 1007 men in the face of a 50-gun frigate and 2 steam-sloops of the Neapolitan navy. He ran right inside the Mole in the "Piemonte," his other steamer, the "Lombardo," grounding 100 yards outside. The Neapolitans followed them in, but by the time they reached the harbour the Garibaldians from the "Piemonte" had taken the town, and those from the "Lombardo" were partly ashore. The royal ships remained for 2 hours inactive, and not till every Garibaldian had landed did they open fire upon the steamers which had brought them, capturing them of course without resistance. The little band of liberators encamped for the night outside the gates on the road to Salemi, for which town they started on the morrow to win their first victory at Calatafimi.

LILYBÆUM.—The promontory on which Marsala stands is that known to the ancients as *Lilybæum*, which was one of the 3 headlands which gave the name of Trinacria to the island. It was the most westerly, and the nearest to Africa, being distant hardly 90 geographical miles from Cape Bon, which is said on a clear day to be visible with the naked eye from a height called Cadidi at the back of the town. The ancient appellation of the promontory is in part preserved in its modern name *Capo Boéo*.

Marsala occupies the site of the ancient *Lilybæum*, a city founded on the cape by the Carthaginians soon after the destruction of Motya by Dionysius the elder in 397 B.C., and peopled by the inhabitants of that city who had escaped the slaughter. It became the chief stronghold and metropolis of the Carthaginians in Sicily, and on two occasions proved the last bulwark of their power in the island —first in 276 B.C., when, after every other Carthaginian fortress had fallen before the arms of Pyrrhus, it alone defied the power of the Epirote king

for 2 months, till he was compelled to raise the siege, and with it to renounce his Sicilian conquests. The second time was in the First Punic War, when it stood a siege of 10 years (250-241 B.C.), and was only eventually surrendered to the Romans in consequence of the great naval victory gained over Hanno off the Ægadian Islands, which put an end to the war and to the dominion of Carthage in Sicily.

A curious incident occurred during the siege. The town was so closely invested and the port so blockaded by the Romans, that the people at Carthage could get no tidings of the siege, nor could they devise any means of communicating with their beleaguered friends, until a Rhodian, named Hannibal, engaged to sail into the harbour, and bring back intelligence. "His offer was received with joy, though the success was greatly doubted. But Hannibal, having equipped a vessel of his own that was proper for his purpose, sailed, and cast anchor near one of the islands that lie opposite to Lilybæum; and on the morrow, taking advantage of a brisk and favourable wind, steered his course through the midst of all the enemy, who stood astonished at his boldness, gained the harbour, and prepared to return on the following day. The Roman consul, the better to guard the entrance to the port, got ready in the night ten of his swiftest ships, and himself with all his fleet stood attentive to the motions of the Rhodian. The ten ships were stationed on both sides of the mouth of the harbour, as near it as the shallows would permit, their oars raised in the air, and ready to bear down in an instant upon the Carthaginian vessel. But the Rhodian, steering out of the port in sight of them all, insulting and embarrassing the enemy by his boldness and agility, not only escaped unhurt through the midst of the Roman fleet, but when he had gained a little distance he turned about, and, resting on his oars, challenged the enemy to engage him. And when none dared advance, by reason of the lightness and swiftness of his vessel, he at last retired, having in one single galley insulted and defied the whole Roman fleet. After this he went and returned continually as often as occasion required, and rendered no small service both to the Carthaginians and to the besieged."—*Polybius*.

The ancient city, like the modern, was quadrangular, girt by a wall of extraordinary strength, with towers at intervals, and surrounded by a trench 60 cubits wide and 40 deep, to which the city was indebted for that strength which gave it the title of "impregnable." Of the walls the only fragments remaining are those already described as existing outside the Porta di Trapani; and the trenches, though the Romans filled them up during the celebrated siege, are still to be traced on the west and south of the town. Beyond these, few remains of the ancient city are extant. In the time of Fazello there were vestiges of marble fountains, and of the aqueducts which brought water from the mountains 5 miles distant, with a large marble pavement, supposed to be that of the forum. But all these have now disappeared. Many portable relics, however, as vases, stelæ, lamps, coins, &c., have at various times been discovered here. A superb alabaster vase was some years since in the possession of the Grignone family. In the *Casa Comunale* is preserved a tablet, with a Punic inscription, dug up on this site.

The *Wine-establishments* of Marsala, which are outside the town, are on a very extensive scale, being large quadrangular enclosures of dead walls, with towers at the angles and flanking the doorways, so constructed in order to bid defiance to popular tumults; and they might be taken for a series of detached forts along the shore. Most of them are the property of Englishmen. Those of Messrs. Gill and Corlett, and of Signor Lipari, are to the N. of the town; those on the S. are the largest, and belong to the several firms of Wood, Woodhouse, Florio, and Ingham. The first establishment was that of Mr. John Woodhouse, which dates as far back as 1789. Through him the wine of Marsala was intro-

duced, in 1802, into the British fleet in the Mediterranean, and in compliment to Lord Nelson it received the appellation of "Bronté-Madeira," under which name it was subsequently imported into England, where, though not in so high repute as sherry, it at present fetches almost as high a price. The annual amount of wine produced in Marsala and its territory, before the oïdium of late years diminished the yield, was about 30,000 pipes, of which 20,000 were exported—8000 or so of superior wine to England, France, and the United States; and the balance, of inferior quality, to Malta and Italy. The vine is grown on the slopes of the neighbouring hills, and is generally of the white grape, with some admixture of the black, which is thought to be a preservative of the flavour.

The traveller should not fail to visit one or other of these *Baglj*. Those of Ingham, Woodhouse, and Florio, are the largest, employing about 100 men each. He will obtain admittance on sending in his card, and will be received with great courtesy and attention. Each baglio is a little town in itself. Everything, save the wine, is made within the walls. That is purchased of the growers throughout the country, and stored here for exportation. The great extent of the premises, the vast size of the vaults, sometimes 150 yards in length, and the many thousands of pipes arranged in row after row and tier above tier, cannot fail to excite astonishment; while the activity of the smiths, coopers, and distillers, the application of steam, the division of labour, and the order and regularity observable throughout, are gratifying to the visitor, as offering the unwonted spectacle of British industry in a lazy land. The baglio of Woodhouse contains a chapel and a burial-ground for the English who die at Marsala, in which is the tomb of old John Woodhouse, the founder of the colony.

The route to Mazzara, after passing the wine-stores outside the walls of Marsala, runs for some distance between vineyards and olive-grounds enclosed by stone walls. At about 2 m. it crosses the streamlet called *Fiume di Marsala*, the *Sossius* of antiquity, beautifully fringed with wood throughout its course. The track is very rugged, quite impracticable for carriages, and at length, where it emerges from the olive-groves on an open heath, overrun with dwarf palm and tamarisk, and perfumed with rosemary and other aromatic shrubs, it vanishes altogether. Mazzara, however, is full in sight, and the traveller has only to shape his course for it. He finds the path again on his approach to that town, and, just before reaching it, crosses the *Fiume di Mazzara*. Though, throughout the journey, the track follows the line of the coast at a short distance inland, hardly a glimpse is obtained of the sea until close to Mazzara, the view being intercepted by low sand-hills. But on the coast are two headlands, one with a tower called *Sibiliana*, from the Cumæan Sibyl who dwelt on Lilybæum, and the other *Capo Feto*, said to be the point of Sicily nearest to Africa.

30 m. MAZZARA.—*Inns:* "Locanda di Mazzara," and "Hotel Russo," both near the Porta dello Sciume (Fiume), and both on a par for discomfort and wretchedness. Mazzara, the "Inclita," situated at the mouth of its river and on the seashore, makes an imposing appearance at a distance, with its many domes and towers rising above its embattled walls; but the disappointment on entering its gates is great, for the streets are narrow, wretchedly paved, and full of abominations, and the houses mean and miserable in the extreme. Yet it contains 8688 inhabitants, is the see of a bishop, to whom the whole province of Trapani is subject, and is a place of some commerce, exporting considerable quantities of wine, fruit, grain, pulse, oil, cotton, and barilla, but its port affords accommodation only for small craft. The town forms a quadrangle about a mile in circuit, enclosed by walls 35 ft. high, and with square towers at intervals of 30 yards, of Saracenic and Norman

construction. At the S.W. angle is an old ruinous *Castle*, built by Count Roger, and inhabited by him after the conquest of Sicily, when his elder brother Robert Guiscard kept Palermo for himself. Here was once shown his shield, inscribed with "Dextera Domini fecit virtutem, Dextera Domini exaltavit me,"—a motto retained by his Norman successors. The public buildings of Mazzara are large, but heavy, shabby, and dirty; and the churches and convents are so numerous, as, with the notorious filth of the town, to have given rise to the saying that "every house in Mazzara contains a priest and a pig;" and in truth, both are encountered at every turn. Lord Ormonde counted 34 of the former as he rode through Mazzara. It was this odour of sanctity that attracted Alfonso II. of Naples to Mazzara when in 1495 he renounced the crown of that kingdom in favour of his son Ferdinand II. and assumed the cowl.

British Vice-Consul.—Mr. S. Clarkson.

The *Piazza del Duomo* contains, besides the Cathedral, the Bishop's Palace; the Senate-House; the Clerical Seminary; a fountain erected by the Duke of Albuquerque, Viceroy of Sicily, in 1629; and a statue of St. Vitus, the tutelar saint of the town, with a crown on his head, and a dog at his feet, with this inscription: "This is he who prays much for the people and the city." The dog is an animal under the especial patronage of this saint.

Il Duomo.—In 1093 Count Roger founded the see of Mazzara, and erected the Cathedral, which he dedicated to S. Salvadore. Nothing remains of the original edifice, the actual building having been erected in 1694 by the Bishop Francesco Margraffeo, though the campanile bears the date of 1658. Over the W. door is a statue of Count Roger riding down a Saracen. Within the porch are 3 ancient sarcophagi of marble, discovered in digging the foundation of an adjacent building. One shows in relief a woman driving a chariot drawn by 2 winged dragons, vulgarly called the Rape of Proserpine. The second represents a wild-boar hunt. These two are of the low Empire, betraying the decadence of art. The third, which displays in its reliefs the battle of the Greeks with the Amazons, is in far superior style, though all the figures are not of equal excellence. Here is likewise a Norman sarcophagus, the monument of a bishop who died in 1180.

The interior of the church contains little to interest. Over the altar is a Transfiguration in marble, of life-size, attributed to Gagini; and above it a group in wood and stucco, tawdrily painted, of the Almighty between Moses and David, the latter playing the violin —a specimen of the taste prevailing at Mazarra. In a side-chapel is an old painted crucifix of Byzantine art. A picture is also shown as the work of *Novelli*.

Sant' Egidio.—The small church of St. Giles retains traces of early architecture in its aisle, and in its polygonal cupola resting on concentric corbellings. The portal is adorned with 8 bas-reliefs in marble, illustrative of the history of the saint, and bearing date 1525.

S. Michele.—In this convent are some Roman inscriptions, and a tomb of the family of Albinus.

Santo Vito.—This church, which is near the castle, contains a well of hot ferruginous and sulphureous water, of great repute in every kind of cutaneous disorder. Here is also a large silver image of the saint, which, on his fête-day in August, is carried in its own barge in procession by sea, attended by the principal inhabitants, to the mouth of the Fiume Arena, where it is landed amid the firing of guns, the beating of drums, the strains of music, and the acclamations of the citizens.

At a short distance from the town stands the chapel of the *Madonna del Paradiso*, who shares with St. Vitus the patronage of the city. Her picture

on the festivals of the Visitation and Assumption is in the habit of weeping for the sins of the people, and attracts at those seasons a large concourse of devout and penitent citizens.

The river of Mazzara appears in history ages before the town is spoken of, and it had then the name of *Mazara* or *Mazarus*, a word probably of Sicanian or Punic origin. It seems at an early period to have formed the boundary between the territories of Selinus and Egesta, for the land on its banks was disputed in 454 B.C. between the Egestans and the "Lilybæans," by whom Diodorus probably meant the Selinuntines, as the city of Lilybæum was not then in existence. At a somewhat later date it is certain that Selinus had a fortified emporium at its mouth, also called *Mazara* or *Mazarum*, which was taken by assault by Hannibal, son of Giscon, on his march to lay siege to Selinus in 409 B.C. The present town must occupy the site of that emporium, for it stands on the l. or Selinuntine bank of the river, which forms a small port, called *Lo Stagno*, beneath its walls. By the Saracens the river was called *Magenum*. It takes its rise 3 m. from Salemi in 2 springs called Sanagia and Rapicaldo.

Mazzara is remarkable as the spot on which the Arabs, under Abu Abdallah Ased, first landed on their invasion of Sicily A.D. 827, and from which they extended their conquests over the whole island. They first raised it to the importance of a city, enclosed it with walls in its present form, and made it the residence of their princes, and the capital of one of the 3 districts into which Sicily was divided. In 1075 it was taken from them by Count Roger the Norman, who selected it as his abode, while Palermo was under the sovereignty of his brother Robert Guiscard. Since this period it has been of little importance in Sicilian history.

La Marobia.—An extraordinary phenomenon occasionally occurs on this coast, and is felt with most violence at Mazzara. It is called the *Marobia*, which Admiral Smyth takes to be a corruption of Mare Ubbriaco, or Tipsy Sea, "as its movement is apparently very inconsistent. It is generally found to happen in calm weather, but is considered as the certain precursor of a gale. Its approach is announced by a stillness in the atmosphere and a lurid sky; when suddenly the water rises nearly 2 ft. above its usual level, and rushes into the creeks with amazing rapidity; but in a few minutes recedes again with equal velocity, disturbing the mud, tearing up the seaweed, and occasioning noisome effluvia. During its continuance the fish float quite helpless on the turbid surface, and are easily taken. These rapid changes (as capricious in their nature as those of the Euripus) generally continue from 30 min. to upwards of 2 hrs., and are succeeded by a breeze from the southward, which quickly increases to heavy gusts. This phenomenon may be occasioned by a westerly wind blowing, at some distance in the offing, towards the N. coast of Sicily, and a S.E. wind at the same time in the channel of Malta, the meeting of which would take place between Trapani and Cape San Marco. I advance this idea, because the westerly wind most usually precedes, and the S.E. succeeds, the Marobia."—*Smyth.*

The Mediterranean is called a tideless sea; but on these shores the influence of an uncertain tide is felt, running from ¾ m. to 1½ m. an hour, according to the winds, and rising from 10 to 20 in., or even more in very fresh breezes; being influenced, but not governed, by the moon, and being most affected when she is in her perigee.

From Mazzara the road to Castelvetrano, 12 m., is carriageable, and at some distance from the sea traverses an open stony country overrun with dwarf-palms, myrtles, and wild olives, or partly cultivated with the vine, which hardly redeems the landscape from an air of sterility, and sprinkled with a few *baglj* or wine-farms. At

about 2 m. from the town the road crosses the river *Arena*, which here flows between rocky banks. This stream takes its rise from 3 sources beyond Salemi, called Rabicis, Gibelis, and Gorgo di Donna, which after uniting turn the mills of that town; here it receives the name of Fiume di Salemi, which it exchanges lower down for that of Belliggero, then for that of Delia, and lastly for Arena, which it owes to the white sand at its mouth. The road next runs at the back of the long, low, sandy headland, *Punta di Sorello*, or *Capo Granitola*, about 6 m. from Mazzara, called by the Arabs "*Râs-el-Belât*," from being the plain where the Saracens on landing in 827 won their first victory over Palata, the Byzantine general. Here you look down on the large lake of Candarvo, the resort of wild-fowl, and, beyond the point, on the Tower of the Three Fountains, so called from 3 springs which rise on the sandy shore. Inland from this some 3 m. is an eminence covered with the ruins of an old castle called Castellazzo. The landscape becomes richer and better wooded as you approach Campobello (described in Rte. 4, p. 168), but is again bare between that place and Castelvetrano, described in the same Route, p. 167.

If the traveller has left Mazzara early in the day, let him, on reaching Campobello, send his luggage on to Castelvetrano, the only town in the neighbourhood where he can obtain accommodation, and take a guide for the ancient quarries in the neighbourhood of the former place, and for Selinunte, whence he can proceed to Castelvetrano in the evening, allowing himself 2 or 3 hrs. of daylight. If the day, however, is well advanced when he arrives at Campobello, he must content himself with the quarries, and must visit the remains of the ancient city from Castelvetrano on the morrow, as the route from Campobello to that town by Selinunte, doing the antiquities by the way, will occupy at least 4 or 5 hrs.

ROUTE 6.

CASTELVETRANO TO GIRGENTI.

	Miles.
Castelvetrano to the Belici	7
The Belici to Sciacca	18
Sciacca to Montallegro	22
Montallegro to Siculiana	8
Siculiana to the Molo di Girgenti ..	8
Molo to Girgenti	4
	67

The above is the direct route from Castelvetrano to Sciacca, but if Selinunte is taken in the way, as is generally done, the route is lengthened by a few miles, thus :—

	Miles.
Castelvetrano to Selinunte	8
Selinunte to Sciacca	22

The only portion of the road that is practicable for carriages is the last 4 m. between Girgenti and its port; all the rest is a mere bridle-path, often too rugged for the pedestrian, lying for the most part of the way along the shore, but at times running some distance inland, and crossing open, treeless, undulating downs abounding in game. The path is extremely lonely, and in former days of no good repute. It is a journey of 2 days; the traveller sleeping the first night at Sciacca, which it takes 9 or 10 hours to reach. There are many streams to be passed, but two only, the Belici and the Plátani, are of any size, and they are not easily forded after heavy rains.

On the descent from Castelvetrano to the Belici, the path runs through tracts covered with olive-groves, or wastes of fan-palm and lentiscus, till on the banks of the river it crosses low, marshy grounds, in autumn rife with fever. The *Belici* is the ancient *Hypsas*, which is represented on some of the coins of Selinus as a youth

sacrificing at the altar of Æsculapius; probably in reference to the unhealthiness of the neighbourhood at certain seasons. Swinburne compares it to the Mole in Surrey in size and colour, but this is a much larger stream, flowing between high sandy banks, hung with elms, willows, and tamarisks of luxuriant growth, and winding through a vale of corn and pasture. It is one of the few rivers of Sicily that are perennial. It rises in the northern part of the island, in the mountainous country between Palermo and Corleone, where it takes the name of Bichinello, and lower down that of Frattina, and is fed by the streamlets of Coniglione and Batticani, which fall into it from the E. Some distance to the W. of Corleone it washes the Saracenic fortress of Calatrasi, and next the height of the ancient Entella, which still bears that name, though for centuries abandoned. Lower down it flows through the valley between Partanna and Santa Margherita. On some table-land below the former town probably stood the ancient *Inycus*, a place of little importance save for its wine, and as being represented in mythic legends as the capital of Cocalus, the Sicanian prince who sheltered Dædalus from the wrath of the Cretan Minos. From the site of Entella southwards the Belici forms the boundary between the provinces of Trapani and Girgenti. Some antiquaries have taken this stream, or a branch of it, to be the ancient Crimisus, on whose banks Timoleon the Corinthian, in 340 B.C., encountered a Carthaginian host nearly seven times superior in numbers, yet achieved one of the most glorious victories of ancient days.

The Belici is a deep stream, and after heavy rains is not fordable near its mouth. The traveller in that case must follow its course upwards for some miles until he finds a bridge. Instead of returning at once to the shore, his path will then lie across undulating downs, and through cork-woods, to

Ménfrici, or *Ménfri*, a town of 9300 inhabitants, crowning a long, bare height, some 3 m. inland, about half way between Castelvetrano and Sciacca. It is situated in the midst of an open corn-country destitute of trees. Should the traveller be compelled to stay the night here, he will find 2 small *locande*, dirty enough, though the people are most attentive and anxious to please. The path hence to Sciacca joins that along the coast near the headland of San Marco.

After fording the Belici, which at its mouth abounds in eels and mullet, the path traverses swelling downs now sprinkled with clumps of fan-palm, now with young cork-trees, or darkened by olive-groves; or it crosses wide sweeps of corn-land, with swamps in the hollows swarming with wild duck and lapwings, till it reaches the sea below Ménfrici. On its way it fords the streamlet of Leone, which falls into the sea at the little port of Palo. The coast here is bleak and bare, with low dunes of sand, tufted with short grass, and indented with frequent creeks. As you follow the sandy beach you cross the mouths of the streams Gavarrello and Cannitello, the latter of which is the *Carabi* of the Arabs and the *Atys* of antiquity. Rice is cultivated on its banks. The path leaves the shore and crosses the downs at the back of the low headland of San Marco, from which Sciacca comes into view, crowning a wall of steep cliffs which overhang the sea, and backed by the grey mountain of San Calogero, with a hermitage on the summit. You descend to the shore, follow the sandy beach, and mount a steep road to the gate.

25 m. SCIACCA.—*Inns:* three, but none tolerable. The best is that "dell' Aquila," yet it is full of all uncleanness. Here one traveller records his having caught 24 tormentors in half an hour! "Let those sleep here who can."—*E. C. R.*

A steamer touches at Sciacca every Saturday about noon on its way from Palermo and Trapani to Girgenti; and on its return it touches at Sciacca on alternate weeks—on Sunday at 6 A.M., and on Wednesday at 5 P.M.

British Vice-Consul.—Sign. F. Inbornone.

Sciacca occupies the site of the *Thermæ Selinuntinæ*, a town of great antiquity, of Greek origin, the birthplace of Agathocles, the tyrant of Syracuse, and son of Carcinus a potter, who had come from Rhegium to settle in this town, which at that time belonged to the Carthaginians. In later times it gave birth to the historians Fazello and Inveges. The modern name is a corruption of the Arabic "Sheikh," or chieftain. Count Roger gave the town with its territory to his daughter Juliette, on her reconciliation with him after her runaway match with Robert, Count of Zamparron. The town at that time was little more than a fort, but it stood two sieges, first in 1267 from the forces of Charles of Anjou, and again in 1302 from the Angevins under Charles of Valois, who after 43 days was compelled to raise the siege and sign at Caltabellota the treaty of peace in which he recognised the independence of Sicily under Frederick II. of Aragon. This sovereign in 1330 enlarged the town to its present size, and much of his fortifications are extant. These were restored and strengthened with bastions by the Emperor Charles V.

Sciacca stands on the verge of a lofty cliff overhanging the sea, which position, with its irregular walls, and the castles at its eastern angle, give it an imposing appearance at a distance. Yet within the gates, notwithstanding numerous churches and convents, and many substantial houses, with a population of 14,614, its general aspect is that of utter poverty and wretchedness, and no longer entitles it to the appellation of which it boasts—"Sciacca la Degna." It used to be one of the chief *caricatori* on the southern coast, and has immense magazines hollowed in the cliffs beneath the town, where the corn of the neighbouring country as formerly stored for shipment. It exports also fruit, anchovies, sulphur, and barilla, and at times has a brisk trade. There is no harbour, and the vessels which come here for cargoes have to anchor about a mile off the shore, where they are exposed to every wind from S.E. to W.

There is little to detain the traveller within the walls of Sciacca. The *Chiesa Matrice* was founded at the close of the 11th century by Juliette de Hauteville, daughter of Count Roger, in atonement for her sin in living with Count Zamparron before marriage, and appropriately dedicated by her to the Magdalen: it contains little of interest. *San Salvadore*, attached to the Carmelite convent, was a foundation of Count Roger. The cloisters of this convent have been spoilt by restorations, but a beautiful *quattrocento* portal still remains. The *Spedale Vecchio* has also a fine portal of the same period. The churches of *Santa Maria d'Itria*, *La Madonna dello Spasimo*, *Santa Margherita*, *S. Michaele*, and *S. Domenico*, are of later date—mostly of the 16th cent. That of *Sta. Margherita* deserves notice for its side-door, of the Renaissance, but not in the style of Gagini. In the ch. of the *Jesuits' College* is a picture of the Madonna by *Michael Blasco*, a native artist, of the school of Novelli, painted in 1655; and in that of *St. Agostino* is another of S. Tommaso da Villanova, by the same hand. *Sta. Lucia* contains 2 pictures, the Death and the Coronation of Sta. Rosalia, by *Mariano Rossi*, a native painter of the last century. *Santa Maria delle Giumarre*, outside the town to the E., was founded by Juliette de Hauteville in 1103. Its frescoed ceiling was greatly admired by Swinburne. The apostles in the same church are by *Rossi*.

Sciacca is not without interesting specimens of the domestic architecture of the middle ages. Among these is conspicuous the *Palazzo Starafinto*, whose façade is studded with the nail-head ornament in a very singular manner: its upper story has pointed windows with double lights. The two castles in ruin at the E. end of the town are those of *Perollo* and *Luna*. The latter has pointed windows with archivolts banded black and white. Both are mementos of the deadly feuds which for several generations raged between these families, and desolated the town with fire and slaughter, from

the effects of which it has never recovered. The convulsions attending these feuds are known as the "Casi di Sciaeea."

Casi di Sciacca.—In the reign of Martin and Mary, the heiress of the house of Peralta, a lady of rare beauty and vast possessions, was wooed both by Count Artale di Luna and by Giovanni Perollo, a deseendant of that Gilbert who had wedded Juliette de Hauteville on the death of her first husband Zamparron. The king, being partial to Luna as a Spaniard, prevailed on the lady to give her hand to him in preference to the Sicilian, which exeited sueh rage in Perollo's heart, that nothing less than the destruction of his fortunate rival eould satisfy him. He made several attempts to eut him off by open violenee, but, failing in these, he had recourse to secret revenge, and, in 1412, destroyed the count by poison. This infamous deed entailed discord and ruin upon both families; but a kind of sullen quiet reigned till Artale's son Antonio arrived at an age to take up the feud, when a civil war arose in Sciacca that involved the whole city in horror and desolation. Pietro Perollo, the inheritor of his father's quarrel, was the feudal lord of the fortress of Sciacca, whieh he kept full of his armed retainers. The Count of Luna possessed the strong castle of Caltabellotta, 12 m. distant. Eaeh was ever seeking to eompass the destruetion of his foe. In April 1455 Luna and his followers were taking part in the solemn proeession of one of the holy thorns of Christ's erown through the streets of the city, when, on passing Perollo's eastle, Pietro, at the head of his bravoes, rushed out, assailed, and slew many of the Count's suite, and put the rest to flight. Pietro, singling out his hereditary foe, attacked him with great fury, stabbed him repeatedly in the faee and body, and left him for dead. Then rushing to the eastle of Luna, he sacked it, drove out the family of his victim, and took refuge himself in the castle of Geraci. The Count's body was found by his attendants, who, perceiving he was still breathing, tended him with such care that he was ultimately restored to health, when he retaliated fiercely on the lives and property of his adversaries, sacking and burning Perollo's castle, and putting more than 100 of his partisans to the sword. Pietro was fain to save himself by flight. The eitizens, weary of this party strife, appealed to the government to maintain order. King Alfonso the Magnanimous senteneed the rival barons to perpetual banishment, and eonfiscated their possessions; but 3 years later, on his deathbed, he revoked this sentence; which ill-judged lenity was productive of further evils. Thus ended the first "Caso di Seiaeca."

The feud, thus suppressed, broke out afresh 74 years later. Giácomo Perollo, proud of his own wealth and power, and confiding in his popularity with the lower orders, and in his friendship with the vieeroy the Duke of Monteleone, assumed almost despotie power over the lives and liberties of the citizens of Sciaeea, and bore himself with such haughtiness that he roused the spirit of Sigismundo di Luna, who could not brook the insults of his hereditary foe. In 1529 he flew to arms, and, colleeting a foree of 400 foot and 300 horse, threatened the eastle of Perollo; but though the Baron Giáeomo obtained assistance from the Viceroy, Luna contrived to obtain possession of Seiaeca. After vain attempts to take the castle by assault, he turned against it the cannon on the city ramparts, effected a breaeh, stormed it, and put all within the walls to the sword. Perollo managed for a while to elude pursuit; but the Baroness and the wives of his followers fell into the power of the Count. At the sight of these ladies Luna eontrolled his wrath, and treated them with all knightly eourtesy. Laying aside his arms, he approaehed the Baroness with respeet, kissed her hands, lamented with her over her misfortunes, and, offering her his arm, conduеted her and her attendant ladies to a neighbouring convent. Then resuming his ferocity, he returned to his seareh for the Baron, who, being betrayed into the hands of his retainers, was buteh-

ered by them before he could reach his rival's presence. The Count, with savage delight at his death, had his corpse tied to a horse's tail, and dragged through the streets in barbarous triumph. He then took vengeance on all the partisans of his deceased foe, and desisted only at the approach of the adherents of Perollo, who, rallying, returned to Sciacca in great force, when he thought prudent to retire to the castle of Bivona; his opponents retaliating on his faction, and repeating the tragedy of fire, sword, and rapine which he had enacted.

The Emperor Charles V., who then ruled Sicily, was not of a disposition to allow such outrages to pass unpunished. His viceroy deputed two judges of the Supreme Court to bring the Count and his partisans to punishment. Luna saw the storm approaching, fled from Sicily, and took refuge at Rome, confiding in the protection of Pope Clement VII., his uncle. Then the past illegal outrages were succeeded by judicial slaughters and persecution. The judges condemned many of the citizens of Sciacca to the gallows, others to perpetual imprisonment or banishment, and imposed on the city a heavy fine for having endured so long the outrages of the hostile factions. All the followers of Luna that fell into their hands were hanged and quartered, their heads and limbs being set up throughout the cities and villages of the island, as a terror to evil doers. The Count of Luna, having in vain attempted to mitigate the wrath of his sovereign, and finding himself without hope of pardon, was overwhelmed with despair, and threw himself into the Tiber. This was the second "Caso di Sciacca."

The hot springs, which were renowned of old, and gave their name to the Greek town, lie outside the walls to the E., and at the foot of the mountain of S. Calógero. Here are four springs rising at a short distance apart in a white saline clay, which lies on a stratum of chalky rock; they possess different characteristics and properties. One is sulphureous and hot, about 126° Fahr., and impregnated with iron, sulphur, and salt, with a slight tincture of vitriol, and is highly esteemed in cutaneous or scorbutic disorders and in cases of paralysis. It runs into 2 courts, where men and women bathe separately. The next, called Acqua Santa, is only 59¾° Fahr. in temperature, and is strongly impregnated with the saline quality of the rock, and powerfully purgative. The third, which is also potable, is esteemed for removing affections of the eyes. The fourth, a stone's throw to the E., is tepid and saline, and of great repute for drying up ulcers. The waters of these springs on their way to the sea leave a thick deposit, that hardens to a rock like travertine, which is much employed for building purposes. Fragments of the edifices used by the ancients for their baths, as well as of the conduits and pipes, are still visible.

Monte San Calógero.—The most celebrated baths of Sciacca are those on the summit of the mountain of S. Calógero, which every traveller should ascend, if not for scientific inquiry, at least for the magnificent view obtained from it. It is only 1035 ft high, according to Admiral Smyth's measurement; but the path is very steep and rocky, and it takes fully 1½ hour to ascend, though the summit is but 3 miles from the gates of Sciacca. Donkeys can be had for the ascent at 3 or 4 tarì each. The lower slopes are covered with vines, but the upper are rocky and bare, or sprinkled only with the dwarf-palm. Half way up is a large natural cavern, called by the Saracens Tayhano, and now *Grotta di Diana*, where is a remarkable echo. Somewhat more to the rt. of the path, and on the S. side of the mountain, is an oblique well of great depth, in which a roaring noise is continually heard, probably caused by a subterranean stream. The mountain is composed of argilla and limestone, enclosing beds of sulphur, mixed with other mineral substances, and traversed by many springs, which cause the gurgling noises heard in the holes and wells, and the hot vapours which issue

from the crevices. Under the brow of the mountain to the S. are the *Stufe*, or vapour-baths, which, according to ancient fable, were fitted up by Dædalus, some 3000 years ago, and in which Minos, the celebrated king of Crete, was treacherously stifled by the daughters of Cocalus, the Sicanian prince. They consist of several caverns, or sudorific chambers, hollowed in the cliff, one of which is surrounded by benches hewn from the rock, where patients taking their seats are thrown into a perspiration by a current of vapour issuing from the recesses of the mountain with the temperature of 102° Fahr., and scarcely any perceptible smell. In this cavern are traces of inscriptions of very remote times, but in what character is not now discernible. On entering the cavern the air is suffocating and hot as the blast of a furnace, and the steam obscures its recesses. Next this is a cave, pointed out as the residence of the venerable Calógero, the tutelary saint of Sciacca, and containing a well or shaft of great depth, the descent into which has been attempted by means of ropes and torches, but the dense steam has always rendered the essay futile. At some little distance down the mountain to the E. is another cavern, called *Grotta delle Pulzelle*, which also emits hot and sulphureous vapours.

The baths are resorted to in the summer months, principally in June, by crowds of persons afflicted with all sorts of disorders, especially rheumatism, from the remotest parts of Sicily. The mountain was originally called after the Ginnarre, or fan-palms, which cover its base, till S. Calógero was commissioned by St. Peter to drive out the devils who were supposed to inhabit its recesses, and render the hot vapours serviceable to the afflicted. This San Calógero, who figures so much in Sicily and the Æolian Islands, was a hermit who made continual excursions to discover hot springs and vapours for the benefit of the diseased; and tradition states that he rebuilt numerous baths at his own expense, particularly those of Sciacca, Termini, and Lipari. He was probably a Greek monk, whose name has been forgotten; for, as the Sicilians pronounce the word "Calóyero," it is but the modern Greek name for a wandering friar. On the summit of the mountain is a hermitage dedicated to the saint, to whom all the cures effected are attributed, with several buildings for the accommodation of those who use the baths, and of the monks who attend on them. From this spot a magnificent and extensive view is obtained of the luxuriantly fertile country and broken ground around Sciacca, of the isolated mountain of Luna d'Oro to the N.E., of the coast from Capo Granitola on the W. to a point beyond Girgenti on the S.E., and of the island of Pantellaria rising bluffly on the S.W. horizon.

From Sciacca to Girgenti is a long day's journey of 42 m., with no spot in the interval at which the traveller can stop the night with comfort. It is therefore necessary to leave Sciacca at the earliest dawn. There are several streams to be forded, but the Plátani alone is difficult, and that only after heavy rains. The path passes beneath the bare grey cliffs of Monte San Calógero, then over open undulating downs, clothed with dwarf-palms and thistles, and, after fording three streamlets, reaches the banks of the *Verdura*, the ancient *Isburus*, on the height above which is a ruined tower called *Torre di Verdura*. It is a large stream of 2 branches, flowing through a wide bed; rice grows on its banks, and a green cultivated hollow lies inland, whence its name of Verdura, but the heights which back this fertile tract are barren and waste. It is also called *Fiume di Caltabellota*, from the town of that name, which stands on a height on its rt. bank, some 7 or 8 m. inland. The *Verdura* takes its rise in the mountains near Prizzi, in the centre of the island, then flows beneath the Albanian colony of Palazzo Adriano, and through a narrow gorge with the deserted town of Acristia on its l. bank, and Chiusa on its rt.; and then traverses the wider valley between Caltabellota and Bur-

gio, and enters the sea where an old ruined tower, and a few fishermen's huts, take the name of Rivella. The lofty serrated chain of mountains which here flank the coast, from their difficult access, have in all ages been the resort of lawless characters. Here in the year 104 B.C. Tryphon and Athenion, with a band of runaway slaves, set at defiance the power of Rome for 4 years in the strong fortress of Triocala, till they were defeated and destroyed by the Consul Aquilius; and here organised bands of robbers have had their holds even within the present century. On the l. bank of the Verdura, only 4 m. inland, on a vine-clad height, stands the town of *Ribera*, a miserable-looking place, regularly built, but with low, mean houses, and 5500 inhabitants. The place was settled only in 1633 by the Prince of Paternò, who gave it this Spanish name, which was that of his wife's family, who was daughter of the Duke of Alcalà. The houses were built in this low fashion as a precaution against the effects of earthquakes.

From the Verdura the route lies for 5 or 6 m. along the shore through deep shingle, and beneath cliffs of white indurated clay, showing the action of water and betraying by strata of breccia the lines of the beach at different periods, to the *Macasoli*, which flows through a wild glen, backed by bare mountains. This stream rises near the town of Santo Stefano, and in its course washes the height on which Bivona, the chief town of the district, is situated. Downs spotted with clumps of dwarf-palms lie between this stream and the *Plátani*, which flows between low, sandy banks, through a bare plain of rich alluvial soil, backed by a range of naked heights, on whose slopes are seen the towns of Cattolica and Cianciano The stream is broad and deep, and when swollen by heavy rains is rapid and not to be forded without danger. It is the ancient *Halycus*, so called from the brackish character of its waters, and was the boundary between the territories of the Greeks and Carthaginians in Sicily, as established both by Dionysius at the peace of 383 B.C., and again by Timoleon 338 B.C., after his victory at the Crimesus. The river abounds in fish, especially eels, "céfali," and "aluzzi." It rises beneath Castro Nuovo, and, under the name of *Fiume di S. Pietro*, flows southward through the long, deep valley, through which runs the road from Palermo to Girgenti, having the huge Monte di Cammarata on its rt., and the fantastic heights of Musomeli and Sutera on its l. Below Castel Termini it takes the name of Plátani, and, washing the Saracenic castle of Musara, it continues in many windings beneath the heights of Cianciano and Cattolica to the sea.

The path now ascends to Capo Bianco, a headland of white rock, some 90 ft. high. Here stood the very ancient city of

Heraclea Minoa, founded either by Minos when he came from Crete in pursuit of Dædalus, or by his companions after they had interred him on the spot. It afterwards received a colony from Selinus; and about 509 B.C. was taken by Euryleon with the remainder of the Spartan emigrants who had escaped slaughter when their prince Dorieus was defeated and slain by the Carthaginians and Egesteans at Eryx. Euryleon changed its original name of Minoa to that of Heraclea, or rather added the latter to the former, for thenceforth the town bore both appellations. It was first destroyed and then repeopled by the Carthaginians, from whom it was taken both by Agathocles and by Pyrrhus; but in the First Punic War it was one of the principal naval stations of that people. In the Second Punic War it again fell into their hands, and was one of the last places held by them in Sicily. Tradition refers its destruction to the Saracens. In Fazello's time, or 300 years since, the substructions of its walls were to be traced all round it, showing it to have been 2 m. in circuit; and though no building remained standing within them, there were 2 large caves, whether cisterns or sepulchres he could not say, in the very heart of the city; and an aqueduct was still entire between the walls and the river. Nothing now remains above ground, and the broken stones and

pottery alone attest the fact of ancient habitation on the site. In the cliffs beneath the walls are numerous caverns, probably used by the ancients for granaries.

The path now traverses open downs to Montallegro, but before reaching that town it passes a little lake, about ½ m. in diameter, half choked with rushes, and swarming with wild fowl. The deserted town of

47 m. *Montallegro* (pop. 1437), on a hill-slope to the l., enclosed by ruined walls, is a most picturesque object, and is perhaps unique, as constructed wholly of alabaster. "This skeleton of a town, without roofs, windows, or doors, is occupied only by aloes and prickly pears, which grow from every opening. Some zigzag steps cut in the rock form the only access to it."—*Simond.* It was built only some 2 centuries ago, and fortified as a protection against the Barbary corsairs, and was abandoned on account of the scarcity of water; the inhabitants removing to the village at its foot, which is scarcely less wretched and decayed in appearance. Even the church is in ruins. The place must have received its name of "Mount Cheerful" in irony. The *inn* is "the most fearful in all Sicily—like a condemned cell, where travellers have recorded their utter despair on the walls in default of a book."—*T. G. C.* The inhabitants are miserably poor, wanting the very necessaries of life, and suffer much from malaria; the fields are neglected, and much of the arable land is overrun with dwarf-palms and squills; though there are a few cotton-plantations, and some olive, orange, and carob-trees in the neighbourhood. A coarse oil is made by the peasantry from the berries of the lentiscus. The mountain which rises inland is composed of a white and grey alabaster, serviceable for decorative architecture.

A path runs hence northward to *Cattolica*, 4 m. distant, a modern town of 6500 souls, with a handsome church. It is pleasantly situated on a height overhanging the Plátani, which encircles it on 3 sides, and among mountains of alabaster and gypsum, which the people burn to make lime and plaster of Paris. On the way to this town you pass the two sulphur-mines of Montalta and Colle Rotondo, between the path and the river. It is 8 m. from Cattolica to Siculiana, through a mountainous but well-cultivated country, crossing the Fiume delle Canne, just below the latter town.

For several miles E. of Montallegro the coast is rocky and sterile. The path runs first through a valley hemmed in by isolated cliff-bound heights, and then turns abruptly through a narrow pass opening to the sea, where the white buildings and green dome of Siculiana with its old baronial castle presently come into view.

55 m. *Siculiana.*—No inn. This was a feudal town of the Chiaramonte family, and sprang up around the castle, which was erected in the year 1350 by Federico Chiaramonte. It is pleasantly situated on two hills, about a mile inland, in the midst of a rocky and barren country, yet the vale beneath the town is dark with fruit-trees. The town is irregularly built, and has not a clean or cheerful aspect, though the absence of convents deprives it of one source of gloom. The houses are constructed of a dendritic stone, which when split exhibits good arborizations. The inhabitants number 5981, and having some commerce in sulphur, which is shipped from the *caricatore* at the mouth of the *Fiume delle Canne*, they are comparatively in easy circumstances, yet they suffer much from malaria.

From Siculiana the road eastward lies through a long green valley flanked by heights of white argillaceous rock. After 4 m. the sea comes into view with the Mole of Girgenti, and the Punta di Palma stretching beyond it in a long white line on the horizon—the finest prospect in this day's journey. You proceed along the sandy beach, beneath slopes of greenish marl and waterworn cliffs of white friable clay, to Molo, or the port of Girgenti.

Molo (*Inn:* "Locanda della Trinacria;" quite equal to any in Girgenti, which is faint praise). This is a town of 2600 inhabitants, lying at the base of high white, cliffs, which render it insufferably hot in summer. It is entirely of modern construction, and is the shipping-place for the corn and sulphur of the neighbouring district. Nature has done little for the formation of a port here, and the site was chosen rather on account of the soil being adapted for the formation of subterranean granaries, than for its eligibility for maritime purposes. The harbour is formed by a mole built by Charles III. in 1756, in the shape of 3 sides of an octagon, and constructed of large blocks of yellow crag, brought for the purpose from the ruins of the temple of Jupiter Olympius in the ancient Agrigentum. A breastwork of these blocks also protects the mole to seaward. The port is defended by a battery at the head, and a massive square tower at the inner end, of the mole. It is small, and so choked by the drift-sand washed up by the Scirocco winds, that none but very small craft can enter it; all other vessels are obliged to lie in the open roadstead, and are driven away by any breeze from the S. The town contains extensive stores for corn, and warehouses for sulphur, besides a prison for galley-slaves, who, to the number of several hundreds, are kept here to clear the harbour of the drift-sand. It is a place of bustle and business, confined chiefly to sulphur, and carts or donkeys laden with large blocks of this product are continually arriving from the interior. Corn used to be stored in vast conical cisterns, hollowed in the cliffs and open at the top. The rock is argillaceous, and in appearance resembles potter's clay. It has the singular property of preserving grain for many years, and is said to owe this antiseptic quality to a saline crust which forms on the interior of the pit. These granaries, though now empty, or converted into habitations, are well worthy of notice, but there is nothing else to detain the traveller in Molo.

Girgenti, as seen from the cliffs above the port, has a most imposing appearance, crowning a ridge of great height fronting the sea, the houses lying in terraces on the slope, and the cathedral and castle towering in square masses above all. It lies 4 m. or more inland, and the road to it from Molo, though very steep, is carriageable and good, passing through broken ground enriched with corn, the olive, and the almond. After 2 m. the road forks, he rt. branch running eastward to the ancient temples, and so by a circuitous but more gentle ascent to the city, which by this route is 7 m. from Molo. The direct road passes through a gap in a table-ridge which breaks on the N. into steep red cliffs, and is remarkable as the site of the Carthaginian camp during the siege by the Romans. Here opens a magnificent view of the temples, of the deep vale of the *Hypsas*, now *Fiume Drago*, and of Girgenti itself crowning the rocky steep in front. The road descends to the Drago, which it crosses by a fine modern bridge, and mounts by steep, sharp windings, over slopes partly rocky, partly covered with foliage, to the town, which it enters by the Porta di Mazzara. The ascent is supposed by the local antiquaries to follow the line of the road constructed by Dædalus to the citadel of Camicus, where Cocalus, King of the Sicani, stored his treasures. Remark the geological formation of the mountain, which is a mass of hard calcareous rock, full of fossil scallop, and other marine shells.

Girgenti.

67 m.—*Inns:* numerous, but all bad. The largest and most pretentious is the "Locanda di Bella Napoli e Sicilia," in the Piano di Lena, in the higher part of the town, kept by Pietro Messina; but it is exorbitantly dear and disgustingly dirty. The "Locanda del Sole," in the Via della Neve, kept by Caratózzolo, and looking over the old city and the sea, is somewhat cleaner and better; the charges moderate, and

the people attentive. In the "Locanda del Leone," in the Piazza Vecchia, kept by Saievi, the accommodation is small and the rooms dirty. The best is perhaps the "Albergo Nuovo, kept by Nicolini, just below the main street, with a fine prospect, a decent *cuisine*, and tolerable accommodation, but of difficult access, for at the threshold lies unutterable filth.

Ciceroni.—Many people offer their services as *ciceroni* to the ruins, but Michele Panucci can be recommended as having more knowledge of the subject than is usually possessed by this class in Sicily. As guide to the mediæval antiquities take Giacinto Poma, who is custode of the temple of Jupiter Polieus, where he is to be found. He knows all the fragments of Siculo-Norman architecture in Girgenti, which are not easily to be ferreted out without a guide.

Sellers of Antiquities.—Don Raffaello Politi, the local antiquary, who has written a guide to the remains of the ancient city, has some good Greek vases, &c., from the tombs of Acragas, which he is willing to dispose of. He lives in the Via del Carnevale. Signor Gerlando Alletto, also, in the upper part of the town, has a few vases and other relics of antiquity on sale; and neat and correct little models of the temples, cut out of stone by his own hand, which he offers at moderate prices.

Consuls. - *British*, Mr. John Oates. —*American*, M. Louis Granet—*French*, M. Thiers.

Conveyances.—The *corriera* leaves Girgenti for Palermo, *viâ* Lercara, every Tues., Thurs., and Sat., at 12 (Italian time). A diligence leaves for Palermo on the intervening days about the same hour. A diligence leaves Girgenti for Caltanisetta 2 or 3 times a week.

Steamers. — Every week a boat leaves the Molo of Girgenti for Palermo, touching at Sciacca and Trapani; one week it sails on Sat. at midnight, and the alternate week on Wed. at 2 P M. The latter boat reaches the Molo on alternate Sat. afternoons, on its way from Palermo to Licata and Syracuse, at which port it meets a steamer ready to sail for Malta.

Girgenti is the capital of one of the 7 provinces of Sicily, the see of an archbishop, and has a population of 16,412 souls. It occupies the crest and declivity of Mons Camicus, the acropolis of the ancient city of Agrigentum, which rises to the height of 1240 ft. above the sea. It is enclosed by mediæval walls with square towers at intervals, several of which on the S. side, near the Porta del Ponte, are of Saracenic antiquity. It is of quadrilateral form, each side facing one of the points of the compass, and has a gate in each wall—Porta Biberia on the N.; Porta de' Panitteri on the S.; Porta del Ponte on the E.; and Porta del Molo, or di Mazzara, on the W. The Porta del Ponte is a double gate with simple pointed arches, and an opening for a portcullis.

Though from a distance Girgenti makes a most imposing appearance, and seems well to deserve its title of "La Magnifica," on entering the gates the illusion is at once dispelled. The town is irregularly built, traversed by one long street; the rest are mere alleys, tortuous, wretchedly paved, and inconveniently steep, inaccessible to carriages, and dangerous even on horseback. The public buildings have neither grandeur nor beauty; and the houses are mostly small and shabby, relieved from an air of meanness by balconies of massive stone and elaborate sculpture. Add to this a general air of poverty and wretchedness, swarms of beggars and ragged children, revolting filth and disgusting odours. "The town is as foul and fetid as the face of nature around it is fair and smiling. Never perhaps was there a contrast more striking than between the luxury of ancient Agrigentum and the nastiness of modern Girgenti." To its other defects Girgenti adds the want of water. Rain is sometimes caught in tanks, but is used only for washing; all the drinkable water has to be brought from

the Pozzo di Buona-morrone, 2 m. from the city to the E. The men of the lower orders dress in blue velveteen, with white pendent cotton caps, and white stockings. The women wear a black shawl over their heads; and when this is of silk, it forms, with the apron to correspond, a pretty costume, more Spanish in character than the *manto* of Trapani or Syracuse. Few traces of the beauty which of old distinguished the women are now to be seen. There is a small theatre here, where the attempts at tragedy are irresistibly comic.

Girgenti contains 4 parish-churches besides the cathedral, 11 convents of monks, and 6 of nuns; also a large college with professorships of divinity, ethics, and the belles-lettres. The clergy and monks form a considerable proportion of the population.

Il Duomo.—The Cathedral, which stands in a commanding situation in the upper part of the town, was founded in the 13th century, but now exhibits an incongruous mixture of various styles. Externally the original structure is seen chiefly in the *Campanile*, in which the archives are now preserved. It is divided into 4 stories; the lower is panelled with foliage, mixed with animals in relief, and shows 4 ogee windows, once very rich with tracery, and divided by prominent shafts resting on corbels. This is a restoration of 1487, in the reign of Ferdinand the Catholic. The second story has round-headed windows with ogee labels, and Northern features; the third is of much earlier style, having a pointed window with a triple chevron on the archivolt, and the acanthus on the label. The clock-tower at the opposite angle of the church is also of ancient construction.

The interior of the church is modernised, with massive columns dividing it into 3 aisles. The roof of the nave is of wood coffered, the beams being painted with saints, bishops, and coats of arms, and is Norman in character, though the details of the ornamentation are of much later style. The central beam bears the date of 1688, probably that of the restoration of the roof. At the intersection of nave and transepts is an imitation-dome, painted in perspective on a flat surface. In the rt. transept is the chapel of S. Gerlando, the first Bishop of Girgenti, raised to the see in 1093. It is fronted by a handsome brass door, and contains the bones of the saint in a chest of massive silver, ornamented with reliefs illustrative of events in his life. The chest is surmounted by a figure of the saint on his knees, also of solid silver, and weighing nearly 20 lbs. The whole was wrought by *Michael Ricca* of Palermo in 1639. "The bones of this venerable prelate were discovered by his own spectre to an affrighted sexton, who, neglecting to make known so important an acquisition, was nightly visited, and at length scourged terribly by the enraged ghost. The bones were then dug up, canonised, enshrined, and the poor sexton slept peaceably in his bed." —*Hughes.* In the same chapel is a small silver sarcophagus for the exhibition of the Host during Holy Week, with two small reliquaries of Byzantine art, in the form of churches, beautifully enamelled, with figures of Christ and saints.

The *Choir* has seats of walnut-wood carved in the Renaissance style. The tribune is raised 3 steps, and is encrusted with rococo-work of cherubs, foliage, scrolls, &c., gilt and in prominent relief, mixed with wretched frescoes; the whole in villanous taste. The high-altar shows on its *paliotto* some reliefs in silver—the Last Supper in the centre, San Gerlando preaching to the Saracens on one hand, and the martyrdom of the saint on the other. The chapels on either hand are in the same style. That of the Sacrament has a tabernacle of silver. Against the adjoining pilaster is a monument to Card. Branceforte, Bp. of Girgenti, once Papal Nuncio to Louis XV. and to the republic of Venice, who died 1786,—the work of *Frederico Siracusa* of Palermo. The altarpiece in the N. transept is a Madonna by *Guido*, which has been a beautiful picture, though now spoilt by vile restorations, so that in parts only can the hand of the master

be recognised. The Virgin with her cheek resting on her left hand is fondly watching her sleeping Babe, as he lies on her lap encircled by her other arm; and the pensive beauty of her countenance is only surpassed by the wonderful truth and nature in the slumbering Infant. There are no other pictures worthy of notice.

The chapel of the *Madonna della Neve* in this transept contains a monument of a Cavalier Marino, whose effigy in armour reclines on the sarcophagus. It bears date 1492, and is the best sepulchral monument in the church. Here is also a curious ivory tabernacle in several stages, with a multitude of figures, carved by an Italian shepherd.

The *Baptismal Font* in the N. aisle is an ancient sarcophagus of marble with sculptures in relief, representing either the death of Phintias, the tyrant of Agrigentum, who was killed by a wild-boar in Africa, or more probably the story of Phædra and Hippolytus. On one front a number of youths with horses and dogs are preparing for the chase; and Phædra's nurse is seen disclosing to Hippolytus the guilty passion of the queen. The opposite front portrays the chase itself—the wild-boar being brought to bay by the dogs, while men on foot and horseback are attacking him with swords, lances, and stones. At one end the queen is fainting amid her attendants, who are endeavouring to soothe her with instrumental music; and at the opposite end the youth is thrown from his chariot and trampled under foot by his steeds, which have taken fright at the marine monster sent by Neptune. The style of art is very unequal, some of the figures displaying considerable beauty and spirit, others the stunted proportions, the carelessness, and mannerism of the decadence; which fact seems to mark the monument as a copy from some more ancient work. Near this is another sarcophagus of classic times, without reliefs, but ornamented with frets in colour.

Here is also a tasteless monument to Count Lucchesipalli, Bishop of Girgenti, who died in 1768. He deserved a better sepulchre, for he was a man of many virtues, and a benefactor to his native city, having paved the streets, erected the college for priests, formed a public library, and bequeathed a cabinet of coins and other antiquities as the commencement of a museum.

In the opposite aisle is a well with a small circular mouth of marble, bearing reliefs—among which is the device of the city: 3 boys sustaining a castle on their shoulders.

Porta Voce.—While at this end of the church the traveller should not fail to test the curious phenomenon so called. If he stands here at the W. gate, and another person mounts to the cornice behind the high-altar, they can hold a conversation in low whispers, though the distance is nearly 280 ft. "By a most unlucky coincidence the precise focus of divergence at the former station was chosen for the place of the confessional. Secrets never intended for the public ear thus became known, to the dismay of the confessors and the scandal of the people, by the resort of the curious to the opposite point (which seems to have been discovered accidentally), until at length, one listener having had his curiosity somewhat over-gratified by hearing his wife's avowal of her own infidelity, this telltale peculiarity became generally known, and the confessional was removed."—*Herschel on Sound.*

In the *Sacristy* are shown a very rich chalice; two ostensoirs with a profusion of diamonds, rubies, amethysts, and emeralds; an early picture of the Madonna, which is said on 20th May, 1638, to have perspired in presage of some approaching calamity; a walking-stick of ivory, in 18 pieces, engraved with scenes from the Old Testament, once belonging to Don Henrique Guzman Count of Olivares, who was viceroy from 1592 to 1595.

In the *Archivio* in the campanile, to which you mount by a narrow, steep staircase, are a few Greek vases of no great beauty, discovered in the tombs

of Agrigentum. Here was also kept the collection of antiquities bequeathed by the Bishop Lucchesipalli, among which were 2 gold vases; but these treasures have gradually disappeared, nothing being now forthcoming at the demand of the traveller. But what is shown as a great curiosity is a scrawl in some unintelligible character, which purports to be a letter written by his Satanic Majesty with his finger-nails, and addressed to a nun, dated 11th of August, 1676, the only portion of the epistle that is legible. Its genuineness no one in Girgenti ventures to call in question.

Temple of Jupiter Polieus.—The little church of *Santa Maria de' Greci*, below the Cathedral, is in the Sicilian pointed style, with 3 aisles separated by massive columns. The roof is of wood coffered, and appears coeval with the church. The portal is pointed, with some Northern features. But the interest of this church lies in its occupying the site of an ancient Greek temple, supposed to be that of *Jupiter Polieus*, which is known to have stood in the acropolis of Agrigentum, and was constructed by the tyrant Phalaris, about the year 570 B.C. It was by means of the money intrusted to him for the completion of this temple that Phalaris arrived at the possession of supreme power in Agrigentum. Few vestiges of the temple are extant. Within the church are fragments of 2 fluted Doric columns *in situ*, one in each wall; and in a subterranean passage at the back of the church are the bases of 4 others, resting on a stylobate of 3 steps. The columns are only 4 ft. 2 in. in diameter, showing that the temple could not have been of large size. It was hexastyle-peripteral; but how many columns it had in the wings, and its precise length, cannot be ascertained. In the court-yard in front of the church are some fragments of the entablature. The remains bespeak a very archaic style, quite in character with the tradition attached to the temple of Jupiter; and justify us in regarding this as one of the most ancient monuments in Girgenti. The *custode* of this temple is Giacinto Poma, who resides close at hand. He is the best guide also to the mediæval antiquities of Girgenti.

San Giorgio.—This church, on an esplanade to the W. of the town below the cathedral, is modernised, but its portal is a rich and beautiful specimen of Siculo-Norman architecture, decorated with the triple chevron and dog-tooth mouldings, and with scroll and acanthus foliage.

San Giovanni.—The church of St. John, in the principal street, within the Porta del Ponte, is of similar architecture, with a portal showing the triple chevron and dog-tooth moulding, and an apse to correspond. It is now used as a Military Hospital. Just below it is the church of

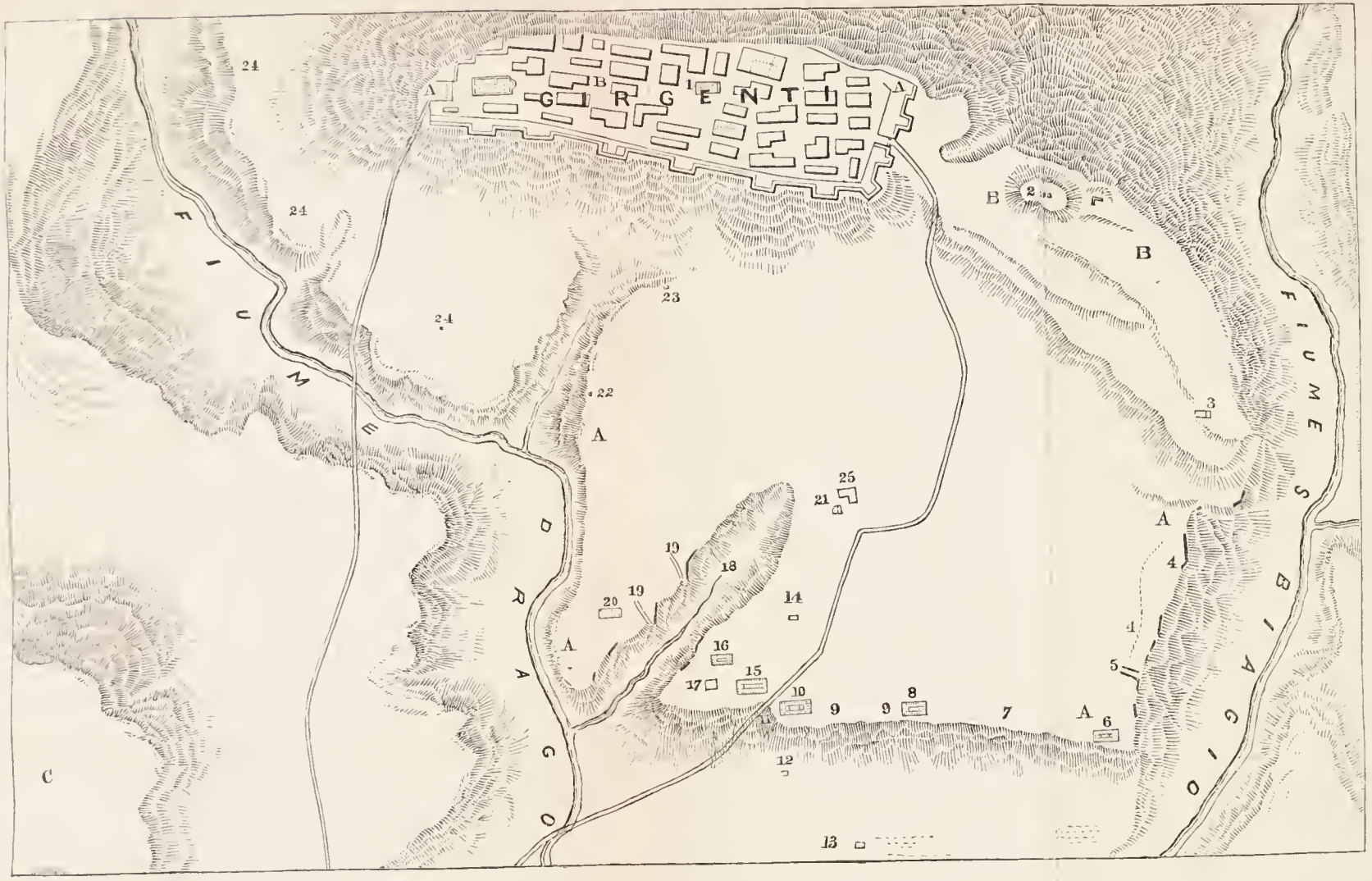
San Francesco, a modern building; but in the yard adjoining are some picturesque fragments of pointed architecture, in a door and 2 windows, which formed part of an old monastery once existing on this spot.

Monasterio Grande, or *Chiesa dell' Abbate*, on the slope above the Military Hospital. The church of this nunnery, though modernised in the interior, retains its Norman doorway of the 13th century, in good preservation, ornamented with the dog-tooth and elegant scroll mouldings of Greek character. Over it is a circular window to correspond. The church contains a marble sarcophagus of the low Empire.

The *Abbattella delle Orfane*, near the church of S. Domenico, has pointed windows with double lights, and a curious portal with a depressed arch, and prominent label with foliated corbelling; the whole enclosed by a square hood, decorated with a fringe of tracery, and surmounted by a coat of arms. It dates from the close of the 15th century.

Girgenti contains several interesting specimens of mediæval domestic architecture.

PLAN OF AGRIGENTUM.



A, A. Ancient City.
B, B. The Citadel.
C. Monto Toro.
1. Temple of Jupiter Polieus.
2. Rupe Atenea.
3. Temple of Ceres and Proserpine.
4, 4, 4. Walls of massive masonry.
5. Gate.
6. Temple of Juno Lacina.
7. Walls, hewn from the rock.
8. Temple of Concord.
9. Subterranean Tombs.
10. Temple of Hercules.
11. Porta Aurea, the Sea-Gate.
12. Tomb of Theron.
13. Temple of Æsculapius.
14. Ancient Baths.
15. Temple of Jupiter Olympius.
16. Temple of Castor and Pollux.
17. Stoa?
18. Piscina.
19. Condotti Feaci.
20. Temple of Vulcan.
21. Oratory of Phalaris.
22. Ponte de' Morti.
23. Saracenic Baths.
24. Ancient Tombs.
25. Santo Nicola.

A little above the Abbattella is the *Palazzo Gueli*, with a doorway of very similar character.

Higher up, at the back of S. Domenico, is the *Palazzo Torricelli*, or *Filipazzi*, which shows 3 pointed windows divided by shafts into double lights, with trefoil heads.

Palazzo Buonadonna, a Siculo-Norman palace, below the last, and near the church of S. Domenico. On the lower floor are a simple pointed door and a window with double lights; but on the upper story are 3 large and very beautiful pointed windows, showing the dog-tooth and chevron, and separated by graceful columns with foliated capitals into 3 lights, resting also on a stringcourse of small coupled columns with Norman decorations. A flight of steps within the courtyard leads to a pointed door decorated with the triple chevron, and with a running scroll of great beauty and Greek character.

The *Casa Cicero*, close to S. Giorgio, displays the depressed arch and square-headed hood of the close of the 15th century.

There are no remains of classic days within the walls, except the temple of Jupiter already described; but beneath the town are some extensive subterranean excavations vulgarly called

Sotteraneo del Camico, or *Le Catacombe*.—They are vast chambers of irregular form, supported by massive piers of rock, and connected by narrow and tortuous passages. The ceilings are generally flat, and in most parts are encrusted with stalactites. Here and there are square shafts sunk from the ground above, probably to give light and air; many are still open in the modern city, and some give access to these caverns. The most convenient entrance is from the court in front of the Chiesa del Purgatorio. From the resemblance of these excavations to the *latomie* of Syracuse, with the exception of not being open to the sky, there can be little doubt that they were the quarries whence the stone was hewn for the construction of the temples and other edifices of the ancient city.

Just outside the Porta di Ponte, on the E. of Girgenti, is a public garden on the hill-slope, laid out with winding paths and beds of flowers, and styled *Giardino Inglese*. Above it stands a convent of Reformed Friars, dedicated to

Santo Vito.—It is fronted with a portico or loggia of circular and pointed arches, resting on massive octagonal columns, with simple capitals. The portal is pointed, with mouldings and decorations of Northern character, and bears date 1404.

Ruins of Agrigentum.

The ancient city, called *Acragas* by the Greeks, and *Agrigentum* by the Romans, was of great size, 10 m. in circumference, second only to Syracuse among the cities of Sicily, and, like it, comprising 5 cities in one. Its site has been correctly described by Polybius. "Situated at the distance of only 18 stadia from the sea, it possesses all the conveniences which the sea procures. The whole circuit of the city is rendered uncommonly strong both by nature and art; for the walls are built upon a rock, which partly by nature and partly by the labour of art is very steep and broken. It is surrounded also by rivers on different sides — on the side towards the S. by a river of the same name as the city (now the *Fiume di S. Biagio*), and on the W. and S.W. by that which is called the Hypsas (now the *Drago*). The citadel, which stands upon a hill on the N.E. side, is secured all round the outside by a deep and inaccessible valley, and has one way only by which it may be entered from the city. On the summit of the hill is a temple dedicated to Minerva, and another to Jupiter Atabyrius, as at Rhodes. For as the Agrigentines were a colony from Rhodes, they gave this deity not improperly the same appellation by

which he was distinguished in the island from which they came. Agrigentum excels almost all other cities in strength, and especially in ornament and beauty. It is in all respects magnificent, and is adorned with porticoes and temples, among which the temple of Jupiter Olympius, though not finished, indeed, with great splendour, is equal in size and in design to any of the temples of Greece."—*Hampton's translation.*

The height which the city occupied was of quadrangular form, lowest towards the sea, and rose at first in a gradual slope, but ultimately in a much steeper acclivity, to the ridge which terminated it on the N., and which was divided by a depression into 2 heads, that to the N.W. crested by the modern town, that to the N.E. being the ancient citadel, called the "Athenæum," from the temple of Minerva upon it, and still known as the "Rupe Atenea." The peculiarities of its situation explain the fact that, in the two great sieges Agrigentum sustained, the assailants always attacked it from the S. or the S.W. Indeed, it is expressly stated by Diodorus that only on the side of the Hypsas, or to the S.W., could military engines be brought to bear upon its walls. The natural and artificial strength of the city is celebrated by Virgil :—

"Arduus inde Acragas ostentat maxima longe
Mœnia, magnanimûm quondam generator
equorum." *Æn.* iii. 703.

"Agrigentum, in its site, possessed something of the magnificent peculiar to itself. Nature traced out its plan in a vast platform of rock; Art had but to perfect the design of that great architect. This magnificent area, which is nearly square, is elevated to a very considerable height above the surrounding territory; its perpendicular precipices formed the basis for walls; ravines penetrating into the interior offered most commodious situations for gates, whilst numerous little eminences, scattered about within, seemed as if designed for the advantageous display of noble edifices. Imagination can scarcely conceive a more glorious prospect than that which the southern cliff of this great city once displayed, surmounted by a long unbroken line of the finest monuments of Grecian art, among which stood six majestic temples, of that severe Doric order which so happily combines elegance and simplicity with solidity and grandeur. The ruins of these stately edifices still command the admiration of posterity, where they stand, the images of calm repose, the memorials of a mighty state, and the vindicators of its ancient grandeur. Time has spread over them its sombre tints, which blend harmoniously with the surrounding landscape, and throw, as it were, a sacred charm around its rocks and mountains."—*Hughes.* Agrigentum, as Mitford observes, "was such a phenomenon of political prosperity that its very relics are necessary documents for supporting the truth of its historical records." The natural fertility of its territory, the industry of its inhabitants, and its proximity to Carthage, with which the Agrigentines from an early period maintained an extensive commerce, especially in olives and oil, raised the city to such a height of opulence, magnificence, and luxury as was never surpassed in any colony of ancient Greece. Its population is stated to have been 200,000, though another account raises it to four times that number. Pindar celebrates the splendour of Acragas, and terms it "the fairest of mortal cities." And such was the beauty of its edifices both public and private, and such the luxury of its citizens, that Empedocles, the most illustrious among them, remarked that they built as though they expected to live for ever, and lived as though they were to die on the morrow. The luxury induced by the excessive opulence was shown in their garments, which were of the finest texture embroidered with gold, and in their ordinary vessels and implements, which were of the precious metals; it was carried to such a length, that even in the height of the siege by the Carthaginians it was

found necessary to issue a decree that no citizen on his watch at night should have more than one mattress, one blanket, one coverlid, and two pillows! Hence we may infer, says Diodorus, what their luxury must have been at other times. The citizens were as famed for their hospitality as for their profusion, and the name of Gellias has been proverbial in all ages for unbounded generosity to strangers.

Acragas was the last city of importance founded by the Greeks in Sicily. It owes its origin to Gela, a colony from which in the year 582 B.C. settled on the banks of the Acragas, and gave its name and their own Doric laws and institutions to their town. Gela having been colonised from Rhodes explains the statement of Polybius, that Acragas was a colony from that island. Soon after its foundation, or about 570 B.C., Acragas fell under the yoke of Phalaris, a despot who did much to promote the material prosperity of the city, extended its territory at the expense of his neighbours, patronised literature and the arts, but sullied his reputation by acts of such inhuman cruelty that his good deeds are eclipsed by their blackness. The brazen bull was for ages a monument of his infamy. It was constructed by Perilaus as an instrument of torture, and was so contrived that, if fire were applied beneath it, the shrieks of the victim enclosed within the body would resemble the bellowings of the animal it represented. Perilaus thought to ingratiate himself with the tyrant by presenting it to him, but Phalaris, appreciating the invention, and eager to make the experiment, ordered the artist himself to be cast into the oven, and to be subjected to the very torments he had devised for others—a just retribution, as Dante observes :—

"Il bue Cicilian, che mugghiò prima
Col pianto di colui, e ciò fu dritto,
Che l' avea temperato con sua lima,
Mugghiava con la voce dell' afflitto,
Si che, con tutto ch' e' fosse di rame,
Pure el pareva dal dolor trafitto."
Inferno, xxvii. 7.

This bull, having been carried to Carthage on the conquest of the city, was restored to Agrigentum by Scipio Africanus. In 488 B.C. the supreme power was usurped by Theron, a wise and generous prince, whom Pindar called "the eye of Sicily," and of whom he said that it was easier to reckon the sands on the sea-shore than his acts of bounty and kindness. By the expulsion of the tyrant Terillus from Himera, Theron extended the dominion of Acragas to the Tyrrhene Sea, and by the great victory which, jointly with his son-in-law Gelon of Syracuse, he obtained over the Carthaginians at Himera in 480 B.C., he raised the glory of ancient Sicily to its meridian lustre. To this event Acragas also owed her most magnificent monuments. The numerous captives which fell to her share after that victory were employed in the construction of the temples, the sepulchres, and other great works of public utility, such as the Phæacian sewers, and the *vivaria* which supplied the public banquets with fish. These were the days of the chief glory of Acragas, when no Greek city surpassed her in wealth and luxury, and when in Sicily she was second in power to Syracuse alone. During the Athenian expedition, when all the other Doric cities of Sicily sent succours to Syracuse, Acragas alone observed a strict neutrality. Syracuse was more generous when, a few years later, in 406 B.C., the Carthaginian host of 120,000 men, which had already destroyed Selinus and Himera, appeared before the walls of Acragas; for she despatched a large force to its assistance. But the fleet, which was stored with provisions, being taken by the Carthaginians, the successes of the Greeks on land were of little avail, and after 7 or 8 months of resistance the citizens were reduced to such straits by famine, that most of their allies deserted them, and they came to the resolution of abandoning their city and seeking refuge in Gela. "Few scenes can be imagined more deplorable than the vast population of Agrigentum obliged to hurry out of their gates during a December night, as their only chance of escape from famine or the sword of a merciless enemy. The road to Gela

was beset by a distracted crowd of both sexes, and of every age and condition, confounded in one indiscriminate lot of suffering. Not a few, through personal weakness or the immobility of despair, were left behind. The old, the sick, and the impotent were of necessity abandoned. Some remained and slew themselves, refusing to survive the loss of their homes and the destruction of their city. Others consigned themselves to the protection of the temples, but with little hope that it would procure them safety. The morning's dawn exhibited to Imilcon unguarded walls, a deserted city, and a miserable population of exiles huddled together in disorderly flight on the road to Gela. The Carthaginians rushed upon the town with the fury of men who had been struggling and suffering before it for 8 months. They ransacked the houses, slew every living person that was left, and found plunder enough to satiate even a ravenous appetite. Temples as well as private dwellings were alike stripped, and those who had taken sanctuary in them became victims like the rest. The great public ornaments and trophies of the city—the bull of Phalaris, together with the most precious statues and pictures—were preserved by Imilcon, and sent as decorations to Carthage."—*Grote.*

From this blow Acragas never recovered, though the fugitives were permitted to return, on condition of paying tribute to Carthage; and when in 340 B.C. Timoleon restored peace to Sicily by his victory at the Crimisus, he found this city so reduced that he was obliged to repeople it from Velia in Italy. It soon, however, recovered its prosperity to such an extent as in the time of Agathocles to dispute the supremacy with Syracuse. Acragas next fell under the yoke of the tyrant Phintias. In the First Punic War it declared for the Carthaginians, and admitted a garrison of their troops within its walls. The Romans in 262 B.C. laid siege to the city. This siege lasted nearly as long as the former, and great privations were endured on both sides; the Romans, being pressed upon from without by a relieving army under Hanno, were at once in the position of besiegers and besieged; but they stood their ground till Hanno, attacking them, was repulsed with utter loss, and the Carthaginians within the walls, despairing of holding out, made their escape from the city by night. The Romans entered in the morning, and secured a vast booty and 25,000 prisoners. Seven years later Agrigentum was retaken by Carthalo, the Carthaginian, who burnt the city and destroyed the fortifications. At the peace it again changed hands, but in the Second Punic War it was surprised by Himilcon, and held by the Carthaginians till the close of the contest, being the last city of Sicily that submitted to Rome. Agrigentum never rose to much importance under the Roman domination. It did not, however, cease to exist, like too many of its fellows; but has shrunk in the course of ages to the narrow dimensions of Girgenti. In A.D. 827 it fell under the yoke of the Saracens, from which it was delivered by Count Roger in 1086, who fortified it, and established the bishopric.

"The interior of the ancient city is now divided into farms and vineyards, though the direction of its principal streets may still be traced by the deep-worn furrows of the chariot-wheels; but solitude has succeeded to the tumultuous throng which once circulated there; corn waves over the regal mansion of Phalaris, and the reign of silence is disturbed only by the shepherd's pipe or reaper's song."—*Hughes.*

It is an excursion of some length to visit all the remains of this ancient city, the temples on the S. cliff being 3 or 4 m. from the modern town. Travellers, therefore, who would avoid fatigue, or who care to see only the principal ruins, may hire a carriage in Girgenti, and drive to the convent of San Nicóla, and thence to the temples of Jupiter, Hercules, Concord, and Juno Lacinia in succession, extending their researches on foot on either hand as far as their strength, time, or interest will permit. Those, however, who

would thoroughly investigate this ancient site must devote more than one day to it, and must make their excursions either on mules, which are to be had in Girgenti at the usual rates, or, better still, on foot.

On issuing from the Porta del Ponte, the eastern gate of Girgenti, you have the convent of Santo Vito with its cypress-grove on the slope opposite, the English Garden by its side, and the church of St. Calógero a little below. The main-road runs down the slope to St. Nicóla and the temples, but a path to the l. leads up by the side of Santo Vito, past the Campo Santo or burial-ground, to the summit of the rock about a mile from the town. This height, once the citadel of Acragas, and still called

Rupe Atenea, is considerably higher than that on which Girgenti is built. The ridge rises in a steep, bare slope from the S., but breaks on the N. into a sheer precipice of more than 100 ft., on which side it is inaccessible. The summit is an elevated platform of no great size, surrounded on all sides by cliffs, save on the S., where it sinks in a green declivity to the site of the ancient city. On this platform once stood the temple of Minerva, which of old gave the name of *Athenæum* to the height, but not a vestige of it remains. On this height, as Polybius tells us, also stood a temple to Jupiter Atabyrius, whose worship was derived from Rhodes, to which Acragas, through Gela, owed its origin; though his words have also been interpreted as meaning that there was but one temple on the spot which was dedicated to both those deities. It was in the temple of Minerva that the wealthy and hospitable Gellias took refuge, on the capture of the city by Himilcon, when, finding that the sacredness of the place would afford no protection against his barbarian foes, he set fire to the temple, and perished in the flames together with his family and all his treasures.

From the summit of the hill the prospect is most extensive, comprehending the modern town, which crests the other summit of the ridge, and is distinguished by its outline rather than colour from the rocky slope beneath it; and the site of the ancient city mapped out at your feet, its southern boundary being marked by the line of its temples, in various stages of decay, and its interior now divided into corn-fields and vineyards, olive and almond groves, hardly diversified by a single habitation. Beyond it the eye traces the stream, the ancient Acragas, in glittering windings to the sea, and to the rt. in the W.S.W. is caught by the white houses, the mole, and shipping of the modern port. Westward rises the long and lofty ridge of Monte Serrato, on the lower and nearer part of which Hanno pitched his camp during the siege by the Romans. Eastward rise other heights, one of which, in S.E., was the site of the Carthaginian camp in the first great siege, and beyond stretches a wide, heathy, treeless tract for many miles to the distant headland of Palma. On the N. the eye plunges over the precipices into a deep, treeless and rock-strewn valley, and rises to cross one bare, swelling ridge after another, till it rests on the lofty crest of Monte Cammarata, which from the centre of the island dominates both seas. In the declivity beneath the summit to the S. are extensive quarries hollowed in the hill-side, and now converted into plantations of olives and almonds.

Descending from the summit along the verge of the precipice, and over the rocky slope for another mile, you reach at the N.E. angle of the ancient city the ruins of a Grecian temple, on which is based the little church of *S. Biagio.*

Temple of Ceres and Proserpine. —On your way to it by the high-road you turn off at the fountain of Buonamorrone, 2 m. from Girgenti, and on the ascent pass some quarries in the hill-side. You soon find traces of an ancient road sunk in the rock, and leading up to the temple. This stands on a platform excavated for it in the slope, and about 25 yards in width, by nearly 100 in length. It is of that primitive form of Greek temple called

"*in antis*," being a simple cella, whose walls to the E. terminated in a portico of 2 columns, with *antæ* or pilasters at the angles. There are no traces of a peristyle. The basement is formed of regular masonry, receding in steps. The cella is composed of large blocks very neatly and regularly arranged, rising on the S. side in 11 courses, or nearly to the original height of the wall, but not a block of the entablature remains. The substructions are nearly perfect, a small portion at the E. end only being wanting. The place of the *pronaos* is now occupied by the apse of the Norman church which has been raised on the ruins; and the wall of the *posticum* is pierced by a plain pointed doorway, with small lights above it. This temple is commonly ascribed to Ceres and Proserpine, or sometimes to the latter goddess alone, and is supposed to be the shrine to which Pindar alludes when he calls Acragas "the abode of Persephone." But there is nothing to identify this ruin with the shrine of that goddess. To whomever it may have been consecrated, it was placed in a most picturesque position, commanding a view of every part of the ancient city.

The dimensions of the temple are as follow :—

	Feet.	In.
Length of the stylobate on the upper step	91	0
Breadth, ditto	41	4
Depth of the pronaos	25	0
Depth of the naos	66	0

Descending from this temple, and following the line of the precipices southward, which form the natural boundaries of the city, you pass the remains of ancient walls in several places on the edge of the cliff, together with traces of two gates, before you reach the picturesque remains of the temple of Juno Lacinia. This difficult path, however, may be left to the antiquary; the more practicable track lies through the olive and almond groves which cover the slope to the south-eastern angle of the city.

"Here the combination of scenery is unequalled. Imagine a long ridge towering above the plain below, almost covered with palmetto-shrubs and odoriferous wild-flowers, which start from every crevice in the rock, and fill the air around with intoxicating sweetness. On the commanding brink of this precipice, separated by a short interval, stand two temples of Doric architecture; the nearer dedicated to Juno, presenting an incomparably picturesque group of columns, some upright, and others prostrate or thrown in wild confusion around; the second, called that of Concord, still apparently entire. The colouring of these edifices, a pale golden amber, is relieved by the soft yet brilliant sunshine, which defines every detail of the architecture, and every ruined fragment, and every fallen stone, with an effect indescribably resplendent. But it is the combination of these temples with the scenery around them that renders this part of Girgenti almost unique in beauty. Never perhaps was there an instance in which the admirable taste of the Greeks in the position of their edifices was more remarkably displayed than here. Art and nature are made mutually to enhance each other. From whatever point we view the temples they are a glorious adornment of the scene; while the view from them is no less magnificent and commanding, over plains, valleys, and mountains around, whose every outline is romantic, and the distant sea, of a soft and slumberous azure, which expands towards the southern horizon. It is in the midst of such a scene that we may comprehend something of the life of the ancient Greeks, and that intense feeling for beauty which was the predominant element of their existence."—*Bartlett.*

Temple of Juno Lacinia.—The name attached to this interesting monument in the time of Fazello was the Temple of Modesty, or the Tower of the Virgins, but since his day it has been, on no authority, ascribed to Juno Lacinia. Pliny indeed states that the Agrigentines, wishing to dedicate a picture to that goddess, employed the great painter Zeuxis, who, in order to

form a model of beauty transcending any single instance of mortal charms, prevailed on the loveliest maidens of the city to appear naked before him, and selecting 5 of the most beautiful, combined their several perfections in his picture of the goddess, which was regarded as his masterpiece.

"Quando Zeusi l'imagine far volse
Che por dovea nel tempio di Giunone,
E tante belle nude insieme accolse;
E che per una farne in perfezione
Da chi una parte, e da chi un altra tolse."
Ariosto, xi. 71.

But as Cicero distinctly refers the story to the temple of Juno on the promontory of Lacinium on the coast of Bruttium, it is probable that the picture was painted for that, and not for any temple at Agrigentum. In short, it is not clear that there was any such temple on this site, and the association of the name with this ruin is purely gratuitous.

This temple is situated on an eminence at the very angle of the city, and at the verge of a precipice, with huge masses of rock strewn around, and mingling with "just as much foliage as gives architecture its happiest effect;" the whole forming a scene inimitably picturesque. It was raised on a lofty stylobate of isodomon masonry, surmounted by 3 steps, with a grand flight leading to the portico at the E. end. The plan is hexastyle-peripteral, *i. e.* it had 6 columns in each portico, and columns also at the sides, in this case 13 in each wing, including those at the angles; so that the total number in the peristyle was 34. Of these 4 are entirely wanting, one in the pronaos, and 3 in the S. wing. Only 16 preserve their capitals, viz. all in the N. wing, 2 in the pronaos, and one in the posticum. Of the entablature nothing remains save a single block of the architrave at the S.E. angle of the pronaos, and the entire architrave on the N. side, surmounted by 3 blocks of the frieze. Till 1774 the whole northern side remained perfect. Many of the columns were overthrown by earthquakes in the last century, but Fazello describes the temple as in a very tottering condition even in the reign of Charles V. The columns are composed of 4 drums, exclusive of the capital and abacus; they have the legitimate number of 20 flutes, diminish upwards about one-fifth, and are rather less than 5 diameters in height. The capitals are of beautiful form, less archaic in outline than those of most of the temples of Selinus; besides the usual fillets under the echinus, they are ornamented with mouldings round the neck, like those of the Parthenon and Theseum. The cella is *in antis* at both ends. It is raised 2 steps, and enclosed by walls of massive masonry, which bear internally traces of fire, probably of the conflagration which the temples suffered on the capture of the city by the Carthaginians. In some parts vestiges of the plaster which lined them are also perceptible. Just within the cella on either hand of the doorway are the ruins of square towers, containing the stone staircases which led to the roof. A portion of the pedestal of the divinity, with 3 steps leading to it, is still standing in the *naos*, in the midst of the fallen masses of the walls which enclosed it. In the peristyle the ancient pavement, of large square flags, with a hollow drain beneath them, is to be noticed. The architrave exceeds the frieze in height by one-fifth, which is a characteristic of early Doric. Not a fragment is left either of the cornice or pediment. The stone of which this and the other temples is composed is a yellow concretion of sand and small shells agglutinated by pressure, hard and durable, yet less compact, and more subject to disintegration from the action of the weather, than that of which the temples at Selinus were constructed. On the S. side the effects of corrosion are most apparent, doubtless from the action of the sea-air. The date of the temple is supposed to be between 480 and 500 B.C.

The measurements are as follow:—

	Feet.	In.
Length of the upper step of the stylobate	125	7
Breadth ditto	55	4
Length of the cella	91	6
Breadth ditto	32	6
Diameter of the columns at base	4	3
Ditto at neck	3	4
Height of columns, including capital	21	3
Width of the intercolumniations	5	10
Height of the architrave	3	11
Ditto frieze	3	4

In front of this temple are some curious remains of massive masonry, arranged in 2 terraces, with traces of seats facing the portico, apparently for the convenience of those who wished to witness the solemn processions.

Just below the N.W. angle of this temple is a large conical pit sunk in the rock, topped with a wall, and fitted with a lid. Below it are several sarcophagi hollowed in the rock. The city-walls in the interval of half a mile between the temples of Juno and of Concord, are in a most picturesque state of ruin. They were hewn out of the natural rock, which was left to form a rampart many feet above the level of the city, and were excavated on the inner face into tombs and sepulchral niches. The rock having been subsequently split in every direction, huge masses of these honeycombed ramparts lie upturned on the slope below, where, shaded by carob and almond trees, and overgrown with ivy, cactus, and acanthus, they present most picturesque studies for the portfolio.

Temple of Concord.—This temple, which stands in isolated majesty on a natural eminence, is in a comparatively perfect state of preservation, and is the most complete Doric temple of Grecian times extant, save perhaps the Theseum at Athens. "Though, not being of the colossal dimensions of the temples of Pæstum, it has not their majestic grandeur, it is still a very beautiful and harmonious specimen of Grecian Doric architecture." The name by which it is vulgarly known has been given to it on no better authority than that of Fazello, who, finding a Latin inscription in the market-place of Girgenti, in which some monument was "sacred to the concord between the Agrigentines and the republic of Lilybæum," attached to this temple the name it has ever since borne, though no possible relation could exist between a dedicatory inscription of Imperial times, and a monument which breathes in its every feature the character of the noblest period of Greek art.

In plan this temple is precisely similar to that of Juno Lacinia, being hexastyle-peripteral, and differs only in being slightly superior in dimensions. The cella was converted to a church in the middle of the 15th century, and was dedicated to St. Gregory "*delle Rape*," or "of the turnips," when the columns of the peristyle were coated with plaster, the wall which divided the naos from the posticum removed, and 12 arches opened in the side-walls of the cella, to give light to the church; thus the beauty of a building which wanted little beyond the roof to be perfect was seriously injured. Nevertheless, as it stands, it is the most complete Doric temple in Sicily or Italy. It rests on a stylobate of 4 steps, which on the N. side are supported by a wall of masonry. The columns have nearly the proportions of those of the temple of Juno, being a little less than 5 diameters in height, and tapering somewhat more than one-fifth. They are composed of 5 drums, and have 20 flutes, but have not the necking which decorates those of the temple last described. The entablature is very heavy, being hardly less than half the height of the columns. The cella is raised a little above the peristyle. Its walls are composed of masonry of wonderful neatness and regularity, the blocks fitting so close, and the surface being so smooth, as to appear almost fresh, instead of some 24 centuries old. Within the door are spiral staircases of stone, leading to the cornice, similar to those in the temple of Juno. In the pediment at each end of the cella was a window of Greek form, encircled with an arched moulding. There are no traces in any part of the temple of the existence of decorative sculptures. The architrave of the E. portico was till recently disfigured by a marble tablet, recording the repairs effected in 1788 by King Ferdinand I. And the columns have in many parts suffered from vile attempts at restoration with stone and plaster.

This interesting monument stands in lonely and silent beauty at the verge of the precipice, and from every part of the surrounding country forms

the most conspicuous feature in the landscape. For imposing effect it has been compared to the Parthenon, "though the materials, extent, and execution create a vast difference in favour of the glory of the Acropolis."

The measurements of the temple are—

	Feet.	In.
Length on the upper step of the stylobate	129	4
Breadth of ditto	55	9
Length of the cella	94	7
Breadth of ditto	30	8½
Diameter of columns at base	4	10
Ditto at neck	3	9
Intercolumniations	5	8
Height of columns	22	0
Ditto of entablature	10	0

A little to the W. of this temple is a dome-shaped subterranean tomb, of large size, excavated in the rock, called *Grotta de' Fragapani*. It has many sepulchral niches of various shapes and of irregular distribution, hollowed in its walls, and sarcophagi are also sunk in its floor. There are several other subterranean sepulchres between the temples of Concord and Hercules. The city walls here do not rise much above the level inside, but vast masses have been detached, and lie scattered on the slope and in the valley beneath. Many sarcophagi are sunk on the very ramparts.

About 300 yds. W. of the temple of Concord lies a confused heap of enormous blocks, at the verge of the cliff, and from it a solitary column rises in ruin to the sky. These are the remains of a temple generally supposed to be the

Temple of Hercules.—Till of late years this was such a confused mass of débris as to be hardly intelligible, but recent excavations have made known its true form, and have brought to light its peculiarities. A glance at the prostrate and scattered masses shows it to have been on a much grander scale than the temples already described. Next to the vast temple of Jupiter Olympius, this was the grandest of the many fanes of ancient Acragas, rivalling the Parthenon in dimensions. Like the temples of Juno and Concord, it was of the Doric order, hexastyle-peripteral, but with 15 columns in each wing; so that there were 38 in the peristyle; and it was amphiprostyle, or with a portico in advance of the cella at either end. In fact, in plan, as well as in size, this temple resembled the Parthenon. The stylobate had 4 steps, except on the E. or front, where a flight of 8 led up to the entrance. The pavement of the peristyle, composed of slabs 8 ft. square, is in parts distinguishable. The columns were fluted, were a little more than 4½ diameters in height, and tapered upwards somewhat more than one-quarter. The shafts were composed of 4 drums; the only one standing, which is at the N.W. angle of the temple, has but 3 drums *in situ*, but from this has been ascertained the entire height of the columns. The wide-spreading capitals, the bold parabolic curve of the echinus, the short and rapidly-diminishing shaft, are all archaic features, and mark this as of earlier date than the temples of Juno and Concord. The columns of the S. wing have fallen outwards; some of the drums are half, some wholly buried in the earth, and others have rolled over the precipice into the vale beneath. Of the cella only the lower courses are standing, the N. wall having fallen inwards, and the blocks lying disjointed, but in regular order, on the ground. From what remains it is evident that the cella at each end was "*in antis*." Just within it are the vestiges of the square staircases which led to the roof; 6 steps only are left. The inner part of the cella is divided into 3 chambers, the central one being prefaced by a vestibule, an arrangement never found elsewhere in Greek temples, and probably a Roman interpolation, as the masonry appears to indicate. In the central chamber are remains of the pedestal for the statue of the deity to whom the temple was dedicated. Who that may have been cannot be determined with certainty, but the conjecture which has ascribed it to Hercules is favoured by probability in this instance. Cicero describes the temple of this god at Agrigentum as being "not far from the forum;" and as the temple stands

close to the sea-gate, near which the forum in maritime cities was usually situated, the popular nomenclature in this case is probably not far from the truth. If this be indeed the temple of Hercules, it must have contained the celebrated picture of Alcmena, which Zeuxis, who painted it, considered as beyond all price, and therefore refused a remuneration for it, but presented it to the city of Acragas. Here also must have stood that magnificent bronze statue of Hercules, whose attempted theft by Verres has been recorded by Cicero.

"There is a temple of Hercules at Agrigentum, not far from the forum, regarded as very sacred and greatly revereneed by the citizens. In it is a bronze statue of the god (than which I cannot say that I have ever beheld anything more beautiful), venerated to such an extent that his mouth and chin are somewhat worn away, because in their prayers and thanksgivings to him the people are wont, not merely to worship, but even to kiss him. On this temple, one stormy night, while Verres was at Agrigentum, a large body of armed slaves, under the command of Timarchides, made a sudden attack. An alarm was given by the watchmen and guardians of the temple, who, when they attempted to resist the attack and defend the shrine, were driven back, well beaten with sticks and bludgeons. Afterwards, having forced the bolts, and burst open the doors, the slaves endeavoured to pull down the statue, and overturn it with levers. Meanwhile, from the outcry of the keepers, the rumour spread abroad throughout the city that the country's gods were attacked, not by the unexpected invasion of enemies, nor by a sudden assault of robbers, but by a band of armed and disciplined slaves from the house and retinue of the prætor himself. No one in Agrigentum was either so advanced in age, or so infirm in strength, as not to rise up on that night, awakened by the tidings, and to seize whatever weapon chance put into his hands. Thus in a short time a crowd was assembled at the temple from every part of the city. Already for more than an hour had many been striving to pull down that statue, yet all that time it stirred not in the least: some, by putting levers beneath it, were endeavouring to raise it up; others were hauling it towards them by cords fastened to all its limbs. On a sudden the citizens rush in from all sides, and hurl showers of stones at the intruders; whereon the nocturnal soldiers of that illustrious commander take to flight, but they carry off with them two very little images, that they might not return entirely empty-handed to that robber of sanctuaries. It never goes so badly with the Sicilians that they cannot say something facetious and pithy. So on this occasion they said that this most ferocious 'boar-pig' (Verres) was not less entitled to be classed among the labours of Hercules than the wild boar of Erymanthus."—*In Verr.* v. 43.

In one of the side-chambers was discovered the trunk of a marble statue, half-draped, and the work of a Roman chisel, which has been taken to represent Æsculapius. It is now in the Museum of the University of Palermo. Among these ruins were also found some fragments of the cornice, with lions' heads as antefixæ, and decorated with foliage, meanders, and other patterns, in very slight relief, and delicately painted with blue, red, and black, on a cream-coloured stucco. These, which are perhaps the most beautiful as well as instructive fragments of Greek polychromy in architecture, are also preserved in the same Museum.

The dimensions of this temple are—

	Feet.	In.
Length of the upper step of the stylobate	219	8
Breadth of ditto	83	0
Length of the cella	156	3
Breadth of ditto	45	5
Diameter of the columns in the peristyle at base	7	3
Ditto at neck	5	4
Height of ditto, including capital	33	0
Width of intercolumniations	8	0
Height of entablature	16	2
Diameter of the columns of the cella	6	2½

Immediately below the posticum of this temple was an ancient gate, with

a road sunk between cliffs; it led to the emporium or port of Acragas, at the mouth of the river, 2¼ m. distant. This was the gate through which the Romans were introduced in their siege of the city in 210 B.C. It is now known as the *Porta Aurea*. Just opposite this gate, and in the plain beneath the walls, stands the so-called tomb of Theron; and the traveller who would make the tour of all the ancient remains of Acragas can now descend to inspect it, and the ruins of the temple of Æsculapius beyond. But we will describe the monuments within the city before we take up those without the walls. On the cliff on the other side of the sunken road, and immediately opposite the temple of Hercules, are the ruins of an edifice of stupendous size, the

Temple of Jupiter Olympius.—This is the only temple within the city whose appellation is known with certainty; and it is moreover the only Greek fane in Sicily which has been minutely described, and whose measurements have been given by ancient writers. It was commenced after the great victory of Himera, in 480 B.C., when the Carthaginian prisoners were so numerous that many of the citizens of Acragas had 500 to their share, and it was finished, all but the roof, when the city was captured by the Carthaginians in 406 B.C. Two centuries and a half later Polybius speaks of it as "though not indeed brought to a completion, yet in grandeur of conception, and in magnitude, not surpassed by any such edifice in Greece." Diodorus, a century later, gives a detailed account of it in the following words:—"The construction of their temples, especially that of Jupiter, manifests the magnificence of the Agrigentines of that age. For of the other temples some were burnt, others utterly demolished in the frequent captures of the city. But the temple of Jupiter Olympius was about to receive its roof when its completion was prevented by the war. From the time of the destruction of the city, the Agrigentines never had the power to bring to a completion the buildings then in the course of construction. This temple has a length of 340 ft., with a breadth of 160 ft.,* and rises to the height of 120 ft., exclusive of the basement. It is the largest of all the temples of Sicily, and for the magnitude of its proportions may not unjustly compare with those in foreign lands. Although the design did not happen to be brought to a completion, the intended arrangement is clearly manifest. While some raised temples with simple walls, and others surrounded them with columns, this temple partakes of both those modes of construction; for the columns were built up in the same mass with the walls, and are rounded externally, but have a square face towards the interior of the temple. Their circumference in the outer portion is 20 ft., so that a man's body can be contained in one of the flutings; and the measurement of the inner portion is 12 ft. The vastness and height of the porticoes are stupendous. In the part facing the E. was represented the Battle of the Gods with the Giants, excellent for size, for beauty, and for skilful workmanship; in that toward the W. the capture of Troy, in which each of the heroes, elaborately carved, is to be recognised by his own appropriate characteristics."—*Diodorus.*

These vast ruins remained neglected throughout the dark ages, until in 1401 they were finally overthrown; and in the following century the greater part of the débris was carried off for the construction of the mole of the modern port. Nothing now remains of this wonderful temple, but vast masses of stone scattered on the ground. Not a remnant of the sculptures described by the historian is to be seen; such is the ruin that the very foundations of the building are not in every part to be distinctly traced.

The first thing that strikes the eye on ascending to the plateau of this temple is the vast scale of the structure; the next the paucity of the remains. On the S. side is a heap of débris, and

* The text has "60 feet," but that this is an error of the transcribers is universally admitted by the critics.

beneath the walls to the N. lie many fragments; but the interior of the temple is a wide smooth plain, here and there strewn with blocks, but mostly carpeted with orchids and squills. In plan this differs from all the other temples of Sicily in being "pseudo-peripteral," that is, it wants the usual peristyle of detached columns, but is enclosed by a wall in which its outer columns are engaged, and with which they are built up, just as Diodorus has described. It is in fact the only example of a Greek temple of this peculiar form extant, though Roman fanes on this plan are not uncommon; and it may be regarded as the primitive type of all such temples. It was heptastyle, or with 7 columns in each front, and had 14 in each wing, including those at the angles.

The temple stood on a solid basement of 5 steps, on the upper of which rested a plinth of 2 courses, and on this a moulded stylobate, which supported the columns, taking the circular form of their bases. The columns themselves were constructed of the same masonry as the walls, and were thus composed of small blocks, instead of large drums as usual. Few traces of them remain, yet the truth of Diodorus's statement that they can hold a man in the flutes is to be verified in the fragments, for the flutes measure 22 inches in breadth. The outer side of the columns is rounded, but the inner is flat, like a pilaster, just as Diodorus describes, and the measurements of 22 ft. and 12 ft. 2 in. Eng. respectively correspond, though not precisely, with his 20 and 12 Greek ft. The capitals and abaci are in single, and most ponderous masses, the latter being nearly 15 ft. square. Some idea may be formed of the vast proportions of this temple when it is stated that a triglyph measures 9 ft. 1 in. in height, and that each of its channels is 14½ in. in breadth.

The interior of the temple was divided into 3 longitudinal compartments by 2 rows of massive piers, 12 in each row, united by a wall, the piers corresponding with the pilasters in the outer wall. The central compartment was the cella. It has no vestige of a portico at either end. As in the E. front of the temple there were 7 columns, and it is evident that no opening was left in the centre for a door, the entrance must either have been at the W. end, contrary to the plan of every other Greek temple in Sicily, or in some other unusual place, perhaps, as some suppose, at the angles of the eastern façade, where the abruptness of the masonry seems to favour such a view. Yet such a mode of entrance to so grand a fane is hardly consistent with Greek ideas of fitness. The temple must have been hypæthral, or without a roof to the cella; and unless there were windows in the outer wall, the peristyle must have been very dark and gloomy.

In the middle of the cella now lies, in 13 disjointed fragments, the colossal figure of a man, who, by his arms raised over his head as if supporting a heavy burden, is recognised as an Atlas or Telamon. His length, as he now lies, is 26 ft.; his breadth across the shoulders 8 ft. A portion of a similar statue lies close by. Fragments of 11 such figures having been found among the ruins, it is clear that they must have entered into the architecture of the temple; but the place they occupied has been the subject of much controversy, some placing them over the walls of the cella, in lieu of a second order of columns to support the roof; others arranging them against the inner walls of the cella. It is surprising that Diodorus in his minute description of this temple omits all mention of these figures. They were naked, save a cap on the head; and the hair was arranged in small stiff curls. As far as it is possible to determine from their present fragmentary condition, there is much of archaic dryness and rigidity about them, though their size and simplicity must have made them grand and imposing. From them the structure has in modern times received the name of the "Temple of the Giants." Until 1401 three of these Atlantes

were erect in their places, sustaining a portion of the ponderous entablature; and the city of Girgenti adopted them as her arms, with the legend—

"Signat Agrigentum mirabilis aula Gigantum."

Several fragments of sculpture have been found among the ruins, portions doubtless of the figures described by Diodorus as adorning the pediments; but not a vestige of them remains on the spot beyond a block bearing a lion's tail, in relief.

The dimensions of this temple will be found to differ but little from those given by Diodorus; the ancient Greek foot somewhat exceeding the English.

	Ft.	In.
Length on the upper step of the stylobate	354	7
Breadth ditto	173	8
Length of the cella	302	1
Breadth ditto	68	8
Width of the peristyle or ambulatory	37	2
Diameter of engaged columns at base	11	6
Ditto at neck	9	8
Ditto at capital	14	9½

The height of the columns and entablature can only be approximately ascertained.

Casa di Gellia.—A little within the sea-gate, and not far from the Temple of Hercules, some substructions are to be traced, which, for want of a better name, have been designated the "House of Gellias." The abode of that illustrious citizen of Agrigentum should, however, be recognised by the wonderful cellars which were excavated in the rock beneath it. Diodorus quotes Polyelitus as stating in his History, that "when he was a soldier in Agrigentum he saw these cellars, in which were 300 vats, hewn out of the rock, each of which contained 100 amphoræ; and that near them was a cistern, lined with cement, capable of holding 1000 amphoræ, and from which the wine flowed into the vessels." Gellias was the wealthiest and at the same time the most hospitable of all the Agrigentines. His house was full of chambers for the reception of guests, and so anxious was he to exercise the virtue of hospitality, that he used to place servants at his doors to invite all strangers to enter.

Temple of Castor and Pollux.—Not far from the N.W. angle of the temple of Jupiter Olympius stand 4 Doric columns with their entablature, and a fragment of the pediment of the temple to which they belonged. A few years since there was nothing visible on this site beyond some scattered blocks and a Doric capital, but on excavations being made by the Sicilian Commission of Antiquities so many remains were brought to light that they were enabled not only to ascertain the character of the structure, but even to set up again this portion, which forms a most picturesque feature in the scenery of this ancient site.

The name attached to this ruin rests on no authority. The existence of a temple to the Dioscuri at Agrigentum has not been ascertained, still less have these remains been identified with such a structure. In plan this temple, whatever it may have been, corresponded with those of Juno and Concord, though it was of rather smaller dimensions. It stood on a stylobate of 4 steps, and had 34 columns in the peristyle, each of which had 20 flutes, and was a little less than 5 diameters in height. They, as well as the entablature, were coated with a fine stucco, much of which still remains, and contrasts its brilliant whiteness with the warm yellow hue of the stone beneath it. On this stucco the decorations were painted in red, blue, and black, traces of which may still be seen on some of the fragments which strew the site. The cornice exhibits Roman features, and must have been restored by that people, as the lower members are of pure Grecian Doric.

The measurements of this temple were the following:—

	Ft.	In.
Length of the upper step of the stylobate	104	2
Breadth ditto	44	0
Diameter of the columns at base	3	11½
Intercolumniations	4	2
Height of columns, including capitals	19	7
Ditto entablature	9	2

Portico Dorico. — The excavations just mentioned brought to light the remains of several other ancient buildings in the neighbourhood of the Temple of Castor and Pollux. The principal of these was an area hollowed in the rock, and levelled for the foundations of a building of which a few blocks only remain *in situ*, together with fragments of columns which show it to have been of the Dorie order, and of Greek antiquity. The proportions, too square for those of a temple, render it probable that this was a *stoa*, or portico, of which we know that Agrigentum possessed many magnificent specimens.

Piscina.—The Temple of Castor and Pollux stands on the brink of a ravine of some depth, with cliffs of reddish rock hung with caetus, and with a rich carpet of vines, orange, olive, and carob-trees, in the hollow. This is supposed to have been the site of the celebrated Piscina, or vast fish-pond, described by Diodorus, who says it was outside the city, 7 stadia or nearly a mile in circumference, and 20 cubits deep, and was among the works constructed by the Carthaginian captives that fell to the share of Agrigentum after the victory of Himera. "In ancient times it served as a place to exercise the youth in swimming; it supplied delicious fish for the sumptuous public entertainments; its surface was covered with stately swans and other aquatic birds; whilst the umbrageous walks on its banks rendered it a favourite resort of the Agrigentine citizens. The limpid streams still flow in deep channels bored through the surrounding hills, adding freshness and luxuriance to the orange-groves and gardens which now occupy this cool and agreeable retreat." — *Hughes.* Diodorus tells us that this *vivarium* was utterly destroyed before his day, so that it is vain now to look for any remains. It is not easy to descend into the hollow, from the Temple of Castor and Pollux, as there is no pathway on this side.

Condotti Feaci.—In both walls of this ravine open sundry sewers, excavated in the rock, high and narrow, such as are common in many ancient sites in Greece, Italy, and Sicily. Antiquaries have agreed to recognise in them the Phæacian sewers described by Diodorus as constructed by the Carthaginian slaves taken at the battle of Himera. "These cloacæ were of such an extent that, although they might be despised on account of the vile purposes they served, yet were they well worthy of inspection. The director of these works was named Phæax, and from the excellence of their construction he allowed them to be called after him, Phæaces." —*Diodorus.*

Temple of Vulcan.—On the plateau which bounds the ravine to the W., and exactly at the S.W. angle of the ancient city, stand the remains of this temple, marked by 2 broken Doric shafts rising among vines, olives, and carobs. There is no authority for the name attached to these ruins, though a temple to Vulcan is known to have existed at Agrigentum; this is only another instance, therefore, of the unwarranted nomenclature in which the local antiquaries have indulged. Nor is it even clear to what description of edifice these remains belonged; it is not easy without excavation to determine the point; but the outline at present traceable, which is 62 ft. long by 57 wide, is too square for the plan of a peripteral temple. One of the columns rises at the N.E. angle, resting on a stylobate of 4 courses, and has a portion of the ancient wall adjoining. The other is at the opposite angle of the quadrangle, based on 5 steps. The columns rest on square plinths, are deeply fluted, and have fillets between the flutes. All these are Roman features, and the fragments of the entablature found on the spot confirm the view that this building, whatever it may have been, dates from the Roman days of Agrigentum. There is little of antiquarian interest on the spot, but that deficiency is compensated by the magnificent view it commands of the range of temples,

rising above the olive-clad level of the ancient city.

Fonte Oleoso.—Pliny and Solinus have recorded the existence of a spring of petroleum at Girgenti; and Fazello states that in his time the oil, which was of a bituminous nature, was collected from its surface, and used for the cure of various disorders. Several modern travellers have testified to the existence of such a spring; though Hughes states that it now contains very few bituminous qualities, and describes the water as "covered with a thick scum or greasy substance, in appearance like the suds of soap." He also indicates the site as being opposite to the Temple of Vulcan, under a hill on the other side of the river Hypsas, or Drago. Neither the local antiquaries nor the peasantry recognise the existence of any spring with these peculiar properties. Yet, in an orange-grove at the foot of the red cliff, just opposite to the Temple of Vulcan, to the W., there are 2 or 3 springs, which, as they issue from the rock, leave a deposit of thick black mud, and a rusty yellow slime covered with scum, as Hughes describes it. They are probably the springs referred to by Pliny and Solinus, but are not worth visiting.

At some distance northward from the Temple of Vulcan are two conical hills, with a beautiful plain of turf between them, called *La Meta*, or "the Goal." "Nature herself seems to have marked out the spot which tradition thus assigns to the exercise of those noble Agrigentine steeds, which so often bore away the prize of the Olympic games." —*Hughes.* There are no vestiges, however, of a hippodrome on this spot.

The traveller, if he pleases, can follow the outline of the ancient city up to the modern town, along the red cliffs which overhang the valley of S. Leonardo. Here are a few sepulchres hollowed in the rock, some remains of an ancient bridge over the Drago, and traces of the massive walls of Acragas. But beyond these, and the picturesque beauty of the valley, there is nothing to compensate for the difficulty of the track along the brow of the precipices, or among the rocks in the hollow. Most travellers will content themselves with returning from the Temple of Castor and Pollux to that of Jupiter, and with pursuing the high-road thence to the Convent of Santo Nicola, on their return to Girgenti.

Oratorio di Falaride. — A prominent and picturesque feature in the scenery of the ancient city is presented by the deserted convent of *Santo Nicola*, environed by pines and cypresses, close to which, in a field of corn, stands an ancient edifice vulgarly called the "Oratory of Phalaris." It is a small structure, hardly 20 ft. square internally, and has been used as a church in Norman times, for it has a pointed doorway in front, another at the back, now blocked up, and a groined roof within. The original doorway, cut into by the modern arch, the pilasters at the angles, and the architrave, the only portion of the entablature which remains, with the guttæ at intervals along its top, all show the ancient date of the building and the Doric order of the architecture. The whole rests on a moulded basement of considerable height, which, extending some distance beyond the pilasters of the façade, proves that the building was prefaced by a portico, which must have had 4 columns, with a flight of steps leading up to it. The plan must thus have borne a resemblance, though on a smaller scale, to that of the temples of Æsculapius, and of Ceres and Proserpine. The peculiarities of its architecture stamp this edifice as not of pure Grecian art, and in all probability of Roman construction. To what god it was consecrated can only be matter of conjecture. It is certain that it has no right to its vulgar appellation, as the tyrant Phalaris lived in the earliest days of Agrigentum.

To see this Oratorio you must enter the Casino Panitteri, by which name the Convent of S. Nicola is now known. In the garden, beneath some magnificent pines, are the remains of a beautiful circular Corinthian cornice, in 7 fragments, of Roman times. The house,

which shows its early date in a pointed window adorned with the triple chevron, contains the remains of 2 draped marble statues of Consular times; some fragments of ancient architecture; and a relief, dated 1529, representing 3 giants supporting a castle—the arms of modern Girgenti.

Santo Nicola.—The church is of mediæval construction. It has a pointed portal between 2 projecting buttresses, with a heavy horizontal cornice, and a roof of pointed arches, vaulted in with stone—a very unusual feature in Sicilian Gothic. Only the front portion of the building retains its roof; in that which is open to the sky runs, beneath the cornice, a series of frescoes of early date and quaint style, depicting religious processions, well worthy of notice. Those who care not for mediæval antiquities should yet ascend to the cornice above the façade, whence they will have a superb view over the expanse of corn-fields, olive and almond groves, which now carpet the ancient city; of the line of ruined temples on its southern verge; and of the plain beyond, through which the river winds its glittering way to the sea.

In this part of the city are sundry remains of ancient days. A little below S. Nicola to the S., beneath the high road, is a large piece of mosaic pavement. Fragments of columns, cornices, and statues have also been brought to light in the neighbourhood, and substructions of massive masonry are in several places extant. Some have pretended to see in these remains vestiges of a theatre, and of a forum; but they are too fragmentary to indicate the original purpose and character of the structures. It is somewhat remarkable that no traces have been found of any theatre or amphitheatre on this site; yet the Agrigentines were a wealthy and luxurious people, fond of spectacles, and it is on record that they possessed a theatre. Even under the Romans the city was of sufficient importance to have claimed such structures.

I Bagni.—Beneath Santo Nicola, to the W., and between it and the Villa Mendola, is a ruin which has correctly received the name of "the Baths." It is a quadrangle 46 ft. by 20, sunk some feet in the earth, and enclosed by massive masonry lined with stucco. It was supplied with water by the streamlet which flows from the Fountain of Buona Morrone, and entered it through the E. wall, making its exit by a channel in the S. wall, by which it found its way through the ravine of the Piscina to the Fiume di S. Biagio. Fragments of Doric columns and cornices, and of marble statues, now prostrate in the area, show that the edifice was originally decorated with architecture and sculpture. It is most easily reached through the grounds of the Villa Mendola, near the Temple of Hercules.

The gate between the temples of Jupiter and Hercules leads to the plain at the point where the plateau of the city is lowest. Vast masses of rock detached from the cliffs, some honeycombed with sepulchral niches, lie on the slope or at the base of the heights, mingled with fragments of the ancient temples and blocks of the city walls, overrun with cactus, and shaded by olives and carobs. In this plain was part of the cemetery of ancient Acragas, but of its multitude of tombs, whose magnificence was extolled by ancient writers, one only now rises from the plain to satisfy the curiosity of the traveller.

Sepolcro di Terone.—The so-called "Tomb of Theron" stands in the midst of corn-fields, dotted with aged olive-trees. Diodorus relates that Hannibal, in his siege of the city in 406 B.C., ordered his troops to demolish the tombs outside the city, to furnish him with materials for the erection of immense mounds on which he might plant his engines on a level with the walls. His host had already put the order extensively into execution, and had begun to pull down the sepulchre of Theron, which, as the monument of the greatest monarch of Acragas, was of vast size and magnificent construction, when they were terrified into forbearance by a thunderbolt which shattered the build-

ing, and struck terror into the camp. A pestilence that soon broke forth, and carried off a great portion of the troops, with Hannibal himself, was interpreted as manifesting the wrath of Heaven; the spectres of the dead whose tombs had been violated appeared nightly to the soldiers on guard; and Himilcon, on whom devolved the command, was compelled to atone for the sacrilege by immolating a boy to Saturn, and by casting a number of victims into the sea as offerings to Neptune. The monument which passes at Girgenti as the tomb in question in no way answers the conditions. It is a small unpretending structure, exhibits no signs of having been injured by lightning, and is evidently of much later date than the first half of the 5th century B.C. It is a square tower of 2 stories, resting on a plinth, 16 ft. 9 in. square, and tapering slightly upwards. The lower story is quite plain, but the upper has an Ionic column fluted, engaged at each angle, supporting a Doric entablature, of which the architrave and frieze alone remain. In each face of this story is a recessed blank window of Doric character, with moulded cornice and panels. The height of the whole from the ground, as it now stands, is 28 ft. 8 in. A doorway has been broken through the S. wall; but none existed originally. From its pyramidal form some have taken this to be the tomb of some horse that had gained the prize at the Olympic games, as it is known that the Agrigentines often honoured the memory of their favourite steeds with such monuments; but the precise character of this solitary sepulchre can only be matter for conjecture.

Temple of Æsculapius.—In the cornplain, some half a mile from the walls to the S., stands a solitary building, a modern house on the ruins of an ancient temple. The nomenclature is in this instance more happy than is usual with the monuments of Agrigentum. Polybius mentions a temple of this name as standing without the walls, and on the site of one of the camps which the Romans formed during their siege of the city; and as the position indicated by him for that temple well accords with the position of this ruin, there is considerable probability of their identity. This shrine was of great sanctity in ancient days, and in it was kept a beautiful statue of Apollo, the work of the celebrated Myron, whose name was inscribed on its thigh in diminutive letters of silver. It was carried off by the Carthaginians when they captured the city, but restored by Scipio Africanus on his destruction of Carthage; yet it did not escape the rapacity of the prætor Verres.

Enough of this temple is standing to show its plan and dimensions. It was of small size, less even than that of Ceres, being only 66 ft. 10 in. in length, by 30 ft. 10 in. in breadth. In plan it resembled that temple, being "*in antis*," without a peristyle; but it had the peculiarity of a false posticum, this end of the temple being, like the other, "*in antis*," though the spaces between the pilasters are walled up, so as to leave the columns engaged. At this end the pilaster to the N. is still standing, together with the shafts, to the height of 16 ft. These show it, like most of the temples within the city, to have been of Grecian Doric. Not a vestige remains of the capitals or entablature. Of the façade only the southern anta is standing. Within the entrance on either hand are traces of the staircases which led to the roof. The temple stood on a stylobate of 4 steps, and had a flight of steps at the entrance, whose foundations are still visible.

This ruin has so little of the curious or picturesque that, if the traveller be hurried, he may omit it from his list of videnda; though the view hence of the ancient city, with the modern town peering above its temples, is surprisingly grand, and, as Hughes remarks, "the ruins on the southern precipice appear like fine monuments upon the proscenium of an immense theatre."

Le Maccalube.—An interesting excursion may be made to the singular mud-volcanoes of this name, which lie at the distance of 7 m. from Girgenti, and 3 westward of the high road to Palermo. You leave this road at the *barriera* or turnpike, 4 m. from the

city, and follow a bridle-path over the bare downs to the l.; but the volcanoes, as they hardly rise above the ground, are not easily found without a guide. For a description of these curious phenomena see Route 9, p. 249.

ROUTE 7.

PALERMO TO CATANIA.

	Miles.	Posts.
Palermo to Abate	5	-
Abate to Misilmeri	4	1¼
Misilmeri to Ogliastro	7	-
Ogliastro to Villafrate	5	1½
Villafrate to Ponte di Vicari ..	9	1
Ponte di Vicari to Manganaro ..	6	1
Manganaro to La Gulfa	12	1¼
La Gulfa to Vallelunga	10	1
Vallelunga to Landrò	12	1½
Landrò to Sta. Caterina	9	1
Sta. Caterina to Villarosa	12	1½
Villarosa to Misericordia	11	1½
Misericordia to Leonforte	12	1½
Leonforte to Nissoría	4	-
Nissoría to S. Filippo d'Argirò ..	5	1
S. Filippo to Regalbuto	9	1¼
Regalbuto to Sisto	7	1
Sisto to Adernò	9	1
Adernò to Biancavilla..	3	-
Biancavilla to Licodia..	3	-
Licodia to Paternò	5	1¼
Paternò to Misterbianco	8	-
Misterbianco to Catania	4	1¼
	171	21½

This is the *stradone* or mail-post road across the island.

The *corriera* leaves Palermo every Tuesday, Thursday, and Saturday, at 7 P.M., and professes to accomplish the journey in 34 hours in fair weather, not taking into account any detention that may occur at the Fiume Grande, or the other bridgeless streams on the route, from the swelling of the torrents after heavy rains. There are but 3 seats in the vehicle, the conductor occupying the fourth. The fare is 8 ducats and 73 bajocchi, or 7 dollars, 3 tarì, and 3 bajocchi; besides which at every relay there is a buonamano of 5 bajocchi to be given to the postilion, which will bring the fare to within a fraction of 8 piastre. The traveller should provide himself with a stock of small change for the postilions.

This is the high road also to Messina on the one hand, and to Syracuse and Noto on the other, coaches being in correspondence with those cities, to which, on his arrival at Catania, the traveller can proceed with little delay. The distance from Palermo to Messina by this route is 234 m., which is professedly done in 46 hrs.; fare, 11 ducats 73 bajocchi, or 9 dollars 9 tarì and 3 bajocchi. From Palermo to Syracuse the distance is 224 m.; fare, 11 ducats 28 bajocchi, or 9 dollars 4 tarì and 8 bajocchi. From Palermo to Noto is 246 m.; fare, 12 ducats 38 bajocchi, or 10 dollars 3 tarì and 8 bajocchi. To these fares the postilions' fees must be added in each case.

You leave Palermo by the Porta Garibaldi. The road crosses the plain, and proceeds beneath the rugged heights of Monte Grifone and Gibelrossa to the village of *Abate*, where, if he is approaching Palermo, the traveller is stopped at the Dogana. A mile beyond is the hamlet of *Portella di Mare*, lying between the steeps of Gibelrossa and Monte Buongiorno. Here the road turns southward along the base of the lofty mountain which forms the western boundary of the deep and narrow valley to

9 m. *Misilmeri* (pop. 11,029)—a long, straggling, poverty-stricken town, with flat-roofed houses, lying at the foot of naked heights, and dominated by a large square castle of yellow stone, in an imposing situation and a picturesque state of decay. It was built by Manfred Chiaramonte in the 14th century. The present town owes its origin to Francesco Bosco in 1540. But in Saracenic times a village occupied the site, as is proved

by the appellation of the place, Misilmeri being a corruption of "Menzil-al-Amir," or the "village of the Emirs." Here in the year 1068 Count Roger encountered a vast host of the Saracens who had come forth from Palermo to oppose him, and so utterly routed them that hardly a man escaped the slaughter. Some baskets were found among the spoil containing pigeons which the Moslems had brought with them to convey the tidings of their triumph to Palermo. Roger let them fly to tell a different tale. There is a short cut of 6 or 7 m. across the mountains from Misilmeri to Palermo by the Pass of Mezzagna. This was the route that Garibaldi took on the night of the 26th May, 1860, when, after a rapid flank-march from Piana de' Greci, over some of the most rugged mountains in all Sicily, he joined the Sicilian insurgents at Misilmeri, and advanced on Palermo, taking that city by a *coup de main*. The stream which flows below the town takes its rise 10 m. inland near the Saracenic castle of Resalaymi, whose name it assumes; lower down it exchanges this for *F. de' Mirti*, or "Myrtle River," and, after crossing the fertile plain of Bagaria, it falls into the sea between that place and Ficarazzi.

You follow the upward course of this stream, which flows through a vine-covered valley, for 4 m., when you cross it by a bridge; soon after a road opens to the rt. leading to Marineo (18 m. from Palermo), which is seen some miles up its valley on a lofty cliff, overhung by a remarkable conical height of yellow rock, called Roccabianca. This road is carriageable, and runs through Marineo to the royal palace of Ficuzza, and to Corleone, 39 m. from Palermo. 3 m. beyond this fork is the village of

16 m. *Ogliastro*, a wretched place of 1588 inhabitants on the hill-side. You now approach the Castle of Diana, which on its abrupt conical height, with its masses of ruin rising to the sky, forms a most picturesque feature in the scene. At the foot of the steep, and rather more than 18 m. from Palermo, you cross by a large bridge a rivulet which falls into the bay of Termini beneath the village of Altavilla. It is here called *Fiume de' Bagni*, from some curious Saracenic baths close to this bridge on the l. of the road, and now called

I Bagni di Cefalà, but by the Saracens "Gefalath." They stand in the midst of mean modern edifices which have sprung up around them. The mineral waters which brought them into existence have secured them from destruction, for they are still resorted to in spring, and are in a tolerable state of preservation. They are thus described by Signor Musumeci, an architect of Palermo:—

"Externally the baths are a large oblong pile, about 90 ft. long. At the height of the springing of the roof a band, with Saracenic inscriptions, was originally carried entirely round the 4 sides. The walls themselves ascend a story higher. This upper story is modern work, but probably the building was as lofty at first as it is at present, and, having suffered from the injuries of time, has in part been renewed. There are now 3 doors of entrance, but none are ancient. What appears to have been the only original door is now walled up. It consists of a plain pointed arch, constructed of large thin bricks.

"Internally you find a spacious hall, covered with a stone vault of a considerable span, which is here and there perforated with circular apertures to admit light and air. These baths, surrounded by a broad pavement, occupy the largest portion of the floor. The upper end is separated from the body of the hall by 3 pointed arches, supported by pillars with capitals. Within this space is a larger bath, which appears to have been used for plunging. The mineral stream, first conducted into the largest of the baths, successively flows into the 3 others, and is then carried away by subterranean channels.

"The history of these baths is unknown, but, from the construction, as much as from the inscriptions in Cuphic characters, there is every

reason to believe that the original portions of the building were the work of the Saracens." The water is warm, of the temperature of 31° 2′ Réaumur, quite pure, colourless, and without taste or odour. It is in great repute in cases of rheumatism and stone. When cold it is used for cooking, drinking, and washing. It contains carbonate of lime to the extent of $\frac{2}{3}$, muriate of soda $\frac{1}{3}$, sulphate of lime $\frac{1}{10}$, carbonate of lime rather more than $\frac{1}{10}$, sulphate of soda $\frac{1}{12}$.

From this bridge a road runs through the hollow to the W. of the Castle of Diana, and through a fertile valley, to Mezzojuso, 6 m. distant.

The high-road winds up the steep height towards the square ruined castle, now called *Castello di Diana*, but by the Saracens, who originally built it, "Kalata Gefalath." The remains which now crest the red breccia cliff are for the most part of much less remote antiquity, being of the 16th century, and built by the Counts of Chiarastillo, whose arms are seen over the doorway. The castle has little architectural interest, but its highly picturesque character claims for it a place in the sketch-book, and the view it commands is one of wonderful variety and beauty.

The road leaves the castle to the rt., and proceeds up the valley, beneath the bare, serrated range of Chiarastillo, once the haunt of the notorious bandit, Fra Diavolo, to the village of

21 m. *Villafrate.—Inns:* two: the first, the "Locanda di Villafrate," the posthouse, is kept by Giuseppe Caruso, a civil landlord, but the beds are of doubtful cleanliness. The "Locanda di S. Lorenzo," higher up the road, is kept by Andrea Polizzi, whose skill in cooking, when he has the opportunity of displaying it, is only surpassed by his attention to his guests. These inns are by the road-side, but the town, a wretched little place of 2397 souls, lies on the hill-slope above. Just opposite the former inn a road, which is carriageable, forks to the rt. through a valley rich in corn, olives, and almonds, to Mezzojuso, more than 4 m. distant, hanging on the wooded slopes of the bold, craggy, serrated mountain of Busámmara. The woods at its base are among the very few natural forests which exist in Sicily, and owe their preservation to their being royal property and preserves for game. Those in the hollow are called Bosco di Capelleri; those on the slope Bosco Pizzonívolo. The royal palace of Ficuzza lies 7 or 8 m. to the W. of Villafrate, at the other end of the preserves, and beneath the northern precipices of the mountain.

Mezzojuso, called by the peasantry "Menziuso," and with more correctness, as the word is a corruption of the Arabic "Menzil Iusuph," or "Joseph's Village," is one of the 4 colonies of Albanians who on the death of Scanderbeg in the 15th century fled to Sicily to avoid the oppression of the Turks. They preserve their language to a great extent, and follow the Greek ritual; their priests being allowed to marry—a privilege of which they do not fail to avail themselves, and of which their flocks reap the advantage. Mezzojuso lies at the distance of 25 m. from Palermo, contains about 5427 souls, and, notwithstanding its position on a hill-slope, and its picturesque exterior, is one of the filthiest towns in all Sicily. It has several *locande*, but none fit for a Hottentot. It has 2 "Chiese Matrici," one for the Greek, the other for the Latin ritual. The former has a neat and pretty interior. There is nothing at Mezzojuso to tempt the traveller from the high-road; and if he expects to find the Greek costume, as in many of the Albanian colonies in Southern Italy, he will be disappointed, for the inhabitants, save on fête-days, are not to be distinguished in feature or dress from the peasantry of the rest of Sicily. It is 12 m. hence by a bridle-path, under the southern face of Busámmara, to Corleone.

It is 19 m. from Villafrate to Corleone, by the path round the northern side of the mountain. At 3 m. it passes through the wretched hamlet

of *Godrano*, on a height which bounds the rich vale of Mezzojuso to the N., and it then descends through the dense forest of oak, ilex, and cork-trees, broken only by fallen masses of rock, for some miles to the royal palace of Ficuzza, near which it meets the coach-road from Palermo to Corleone. The whole path is wild and picturesque in the extreme, and for some miles both before and beyond Ficuzza it is overhung by the bare beetling precipices of Busámmara. For the rest of the road to Corleone see Rte. 8, p. 242.

Above Villafrate the road mounts a cultivated slope to the summit of a ridge, and then winds down into a long deep treeless valley lying between the Alpine heights of Busámmara and the cliffy ridge of Graeía, and bounded on the S. by an olive-clad range crested by the ruined castle of Vícari. At the foot of this is

30 m. *Ponte di Vícari*, a large bridge of 4 arches spanning the fierce and turbid stream which is here named from that town, but is better known as the *Fiume di S. Leonardo*, and falls into the sea below the walls of Termini. The slope below Víeari is covered with olives and almonds in rich luxuriance. It is a steep winding ascent of 4 m. to the top of the pass, where a road turns off to the l. to the town at a short distance. In the wide valley to the rt., some 4 m. from the road, lies a venerable castle of such antiquity that it is popularly termed Castello dell' Eternità.

Vícari, a small town of 3800 inhabitants, lies round the base of the mound on which its castle is built. This is a large fortress, erected by Manfred Chiaramonte in the 14th century, with towers and battlements now in picturesque decay. In the *Chiesa Matrice* is an oil-painting of Santa Rosalia surrounded by angels, ascribed to *Novelli*. It was in the castle of Víeari that Giovanni di San Remigio, the French Justiciary, or Governor of the island, took refuge after his escape from the fury of the Palermitans on the first terrible night of the Vespers. The next day an armed force from Palermo, having tracked his footsteps, arrived before the walls, and summoned the garrison to surrender, promising them permission to embark for Provence. The French, regarding them as an undisciplined rabble, answered by a vigorous sortie. But the Sicilians received them with shouts of "Death to the French!" repulsed their attack, and drove them back within the walls. The Justiciary, appearing on the ramparts to propose terms of surrender, was shot by an arrow, and his fall became the signal for a general assault. The multitude stormed the fortress, and put the entire garrison to the sword.

From the top of the pass a grand but wild view opens of the Madonian mountains to the E.; of Monte San Calógero, the Mediterranean, and the Æolian Islands to the N.E.; and of the double crest of Monte Cammarata rising over inferior hills to the S. The road descends along the ridge which forms the right-hand barrier of the deep and cultivated but uninhabited valley beneath you, and near the 36th milestone forks, the rt. branch running to Lercara, 5 m. distant, high among the mountains, and surrounded by sulphur-mines. Between this place and Palermo there is a constant traffic in the mineral, which is conveyed in gaily-painted carts to the capital for shipment. A road has very recently been opened in continuation of this, from Lercara across the island to Girgenti.

36 m. *Manganaro*—a solitary post-house, with a tolerable *locanda*—clean beds, much attention, but no provisions, save bread, eggs, and macearoni. The road here turns northwards for some miles, skirting the wild mountain-slopes which bound the deep, treeless valley of the Fiume Torto, and descends towards the little village of *Roccapalumba*, overhung by an enormous crag. There are a few olives around the village, but the country is bare and dreary in the extreme. The road leaves Roccapalumba some half-mile to the l., turns again to the W.,

and descends through bold craggy ground to the river; mounting again towards the picturesque town of *Alia*, of some 4400 inhabitants, which crests a height above the road. Just before reaching it, a wild glen, which opens on the l., hemmed in by bold cliffs, with a rocky torrent fretting through it, and pines and cypresses in the foreground, offers a tempting morsel for the sketch-book. A little beyond Alia stands the solitary post-house of

48 m. *La Gulfa.*—The scenery of this interior region is wearisomely wild and monotonously dreary. The want of cultivation, which, where it exists, is only that of corn, and the absence of trees and of habitations, impart a melancholy aspect, which neither the fine forms of the higher mountain-peaks, nor the occasional view of the snowy crest of Etna in the eastern horizon, can dispel. The heights to the N. are the Madonian chain, known to the ancients as the Nebrodes, and are second in altitude to Etna alone among the mountains of Sicily, rising to the height of nearly 6,200 feet. Among them, at some miles' distance, as you descend from La Gulfa, you perceive the town of Valledolmo under the brow of a mountain, and in the opposite direction the abrupt peaks of Musumeli and Sutera mark the sites of towns of the same names.

58 m. *Vallelunga.*—Just before reaching this town you cross from the province of Palermo into that of Caltanisetta. It is a place of 4097 souls, lying in a valley smiling with vines, olives, corn, and prickly pears. The road runs at the bottom of the town, and here also stands the *locanda*, kept by Rosario Spuoto, which, unlike most inns in Sicily, is better than it looks, belying its shabby exterior.

A road here branches to the rt. to *Villalba*, a small town of 2700 inhabitants on the slope of a high craggy ridge 3 m. distant. It is vulgarly called Múzzica by the peasantry. Four miles beyond you cross the stream of San Giorgio, which flows southward, and under the name of Fiume Salito falls into the Platani below Campofranco. Cultivation soon ceases again, and you commence a long wearisome ascent of many miles among bare limestone mountains of bold outlines, with green downs in the valley, but no trees or shrubs to relieve the general dreariness and desolation. Wild fennel, squills, orchids, and irides take the place of cultivation, and the brown vultures are as numerous as the human inhabitants.

70 m. *Landrò.*—The rocks about this lonely post-house contain marine substances, madrepores, &c. No accommodation to be had here. A path leads hence northwards to *Resuttana*, a few miles distant, a town of 3200 souls, whose Arabic name (Rahal Sattan, "fortified village") bespeaks the strength of its position.

A mile or two beyond Landrò you reach the top of the pass, a ridge of Monte Mucini, which commands a most extensive view of the wild mountainous country to the E., with the twin-heights of Calascibetta and Castrogiovanni in the middle distance, and the snowy mass of Etna filling the horizon. You descend by a winding road to Santa Caterina, in the bosom of the deep rich valley beneath; and on the way, between the 74th and 76th milestones, observe the singular stratification of schist and marble in contorted strata. The ridge along which the road runs in its descent extends for many miles due N. and S. across the island, overhanging the valley of the Fiume di Petralia, a tributary of the Salso.

79 m. *Santa Caterina.*—*Inn:* "Albergo Cortese," or "Locanda della Fortuna," as wretched as might be expected in a place which is a mere straggling assemblage of hovels, and contains perhaps more misery than any other town of its size (6188 inhabitants) in Sicily or elsewhere in Europe. The traveller may here find his bedroom literally a *pig-sty*. A little beyond the town a road branches to the rt. to the city of Caltanisetta,

distant 13 m., though only 9 by the "scorza."

The high road, after crossing the *Fiume di Petralia*, continues for some miles through an undulating country, winding along the rocky slopes of Monte Lagaria till it descends into the valley of the *Salso*, which it crosses by a ford. The river derives this name from the brackish character of its waters, and its alias of *Fiume Grande* from the great volume its torrent assumes after heavy rains. It is the *Himera Meridionalis* of antiquity, which rises in the Madonian mountains, and nearly divides Sicily into two parts. It flows through a wide sandy bed, and at ordinary times is not difficult to ford, though the water may rise to the horses' girths; but when swollen by the rains it is dangerous to attempt the passage, and the malle-poste in winter is not unfrequently detained for some days on its banks until the waters subside. When the ford is difficult, there is no lack of bare-limbed peasants, called "Maranguni," paid by Government to render their services, and without whom it would often be impossible to cross. They expect a small fee from the traveller. The road winds up for some miles along the slope of a bare mountain to

91 m. *Villarosa* (pop. 3696), a small dirty town, at most times full of mules and asses laden with sulphur from the mines in Monte Mannaro, which rises to the N. It contains a wretched *locanda*, fit only for muleteers. The scenery beyond is fine; the lofty table-land crowned by the towers of Castrogiovanni, and bounding the view to the E., forms a magnificent object in the landscape. The country here is well cultivated with olives, corn, and vines, and the stream which you ford a few miles beyond Villarosa, the *Fiume del Fico*, hints in its appellation at the rich vegetation on its banks. Beyond the 95th milestone a path turns to the rt. to Caltanisetta. Castrogiovanni, as seen from this spot, is most imposing. The rock is here foreshortened, which gives it an appearance of more altitude and steepness than when viewed from a greater distance. At the angle where the road meets the foot of the mountain, a path climbs the steep direct to the town, but it is so fearfully precipitous and rugged that no beast but a mule or goat could climb it, and even a mule could with difficulty descend. The coach-road to the town branches from the *stradone* some distance beyond, and winds up through dense olive-groves to the summit. The high-road enters the gorge between the two rival heights of Castrogiovanni and Calascibetta: at the 101st milestone it throws off a branch to rt. to the former town; then crosses the wooded hollow, and after forking to l. to the latter, reaches

102 m. *Misericordia*, a lonely posthouse well deserving of its name. There is no view in all Sicily grander than that from this gorge—precipices on either hand rising to a stupendous height, and apparently inaccessible, crested with picturesque buildings and yet more picturesque ruins, a luxuriance of foliage in the hollow, and the majestic mass of Etna seen through the gorge, cutting the blue heavens with his icy peak. All this is classic ground,—

> "Where each old poetic mountain
> Inspiration breathes around;"

for the height to the rt., now covered with the mean buildings of Castrogiovanni, was the site of

Enna, one of the most ancient cities of Sicily, the chosen abode of Ceres, the scene of the rape of Proserpine, dear to fable and renowned in history, the never-failing theme of the poets, the seat of perpetual spring, the site on which Nature had lavished all her charms and treasures. Cicero describes the site thus concisely and faithfully: "Enna est loco perexcelso atque edito, quo in summo est æquata agri planities, et aquæ perennes; tota vero ab omni aditu circumcisa atque direpta est; quam circa lacus lucique sunt plurimi et lætissimi flores omni

tempore anni," &c. "The peculiar situation of Enna is indeed one of the most remarkable in Sicily. Placed on the level summit of a gigantic hill, so lofty as almost to deserve to be called a mountain, and surrounded on all sides with precipitous cliffs, almost wholly inaccessible, except in a very few spots which are easily defended, abundantly supplied with water, which gushes from the face of the rocks on all sides, and having a fine plain or table-land of about 3 m. in circumference on the summit, it forms one of the most remarkable natural fortresses in the world."—*Bunbury.* It well deserves its mediæval title of "L' Inespugnabile," or "The Impregnable." The site lies in the very heart of the island, within a day's journey, as Cicero says, of the nearest point on all the three coasts, whence it received the singular appellation of "Umbilicus Siciliæ."

The origin of Enna is uncertain. Its foundation has been ascribed by Stephanus of Byzantium to Syracuse; but it is not mentioned as a colony of that city by either Thucydides or Diodorus. From the earliest times it was the chief seat of the worship of Ceres, that great deity of the Sicilians—

"Grata domus Cereri, multas ea possidet urbes,
In quibus est culto fertilis Enna solo."
Ovid, *Fast.*

Here Gelon of Syracuse, after his triumph at Himera in 480 B.C., founded a magnificent temple to that goddess, which he never lived to complete. Dionysius the Elder obtained possession of Enna in 403 B.C., not by force, but by treachery. His son, at a later date, took it by surprise; and it subsequently fell into the hands of Agathocles. In the First Punic War it was taken first by the Carthaginians, and then by the Romans, in both cases by treachery. In the Second Punic War the inhabitants were all put to the sword by the Roman garrison, from the dread of an insurrection. Enna figured as the head-quarters of the revolted slaves under Eunus in the First Servile War, and from its impregnable position they were enabled for years to defy the power of Rome, defeating three armies before the town was at length betrayed into her hands. Enna did not escape the rapacity of Verres, who, regardless of the sanctity of the site in the eyes of the Sicilians, violated the shrines and carried off everything of value. In A.D. 828 it was besieged by the Saracens, but though often attacked was not taken by them till 859, when it was captured by surprise, the Moslems creeping one by one through a sewer into the town. Beneath its walls, in 1062, soon after their first landing in the island, the Normans obtained a complete victory over the Saracens against tremendous odds; but the town itself was one of the last places that fell into their hands. In 1086 Count Roger led a force against it, when Chamut, the governor, not daring to stand a siege, delivered it up to the Normans, and became a convert to Christianity. The Count peopled it with his Lombard followers, who inhabited that quarter which is still called from them "Lombardia."

Castrogiovanni.

Inns: two, both of the most filthy and miserable description. That of Mariano Buono, alias "Marianazzo," is especially to be avoided. The traveller may at times find accommodation in the house of Don Alessandro Pinturo, close to the ruined church of S. Giovanni, who, though no innkeeper, will do his best to make his guests comfortable. Francesco Longo offers his services as *cicerone.* The modern name of the town is a corruption of the ancient; Castrum Ennæ having been converted into "Cassar Janh, or Jânna," by the Arabs, which in the course of time was Italianised into Giovanni, as a name more familiar to the ears of the peasantry. The platform on which the town stands rises to the height of 3049 ft. above the sea, being the highest inhabited spot in the island. It is more than a mile in length, and

is intersected by a deep ravine, whose slopes and cliffs are honeycombed with sepulchral caverns, some of which are now inhabited by the poorer classes, The population numbers 13,747 souls, most of whom appear to be in abject poverty—labourers or beggars. There are a few respectable houses of nobles and proprietors, but most of the buildings are shabby and dilapidated, and the general aspect is mean and melancholy. This appearance may be in part owing to the dampness of the atmosphere at this unusual elevation, the town being often for days together lost in cloud and mist, which tinge the edifices with weather-stains. Its climate is so cool, that in summer many people resort to it to avoid the heat of the plains. "From the rocks still gush out, as in days of old, perennial streams and crystal fountains, amidst a profusion of shrubs, ercepers, and wild flowers, while the fine cypress-groves and gardens of the convents form a shade impervious to the sun."—*Hughes.*

The churches and convents of Castrogiovanni are unusually numerous, even for a Sicilian town.

The *Chiesa Matrice* is not a cathedral, but a collegiate church. It was founded by Eleanor, wife of Frederick II., at the commencement of the 14th century, and dedicated to the Virgin. Though originally of pointed architecture, it has been so much altered in the course of ages, that few traces of that style remain. The only portions of the exterior which retain that character are the apses and the door of the S. transept, which has 3 orders, the inner showing the triple chevron, and all resting on slender shafts with foliated capitals. Over it is a relief of St. Martin sharing his cloak with the beggar, which originally stood in the chapel of the castle. The door has been blocked up ever since some pope, many years since, did it the honour of passing through it. The apses are octagonal, with lancet windows.

Internally the aisles are divided by pointed arches resting on massive columns of dark grey stone with Renaissance capitals, and bases of white marble. The first pair of columns on entering are pointed out as the work of *Domenico Gagini*, whose name is inscribed on that to the l., with the date of 1560. This must be a son or nephew of the celebrated Antonio. The capitals are enriched with heads, masks, figures, and foliage, and have animals or monsters for volutes; that to the rt. showing the emblems of the Evangelists; the plinths are adorned in the same fanciful manner. The other capitals are corrupt Corinthian, varying in details, and are probably the work of *Raffaelle Russo* of Florence, whose name is inscribed with the date of 1551 on the 2nd column to rt. The water-basins are of white marble, on shafts covered with cinquecento arabesques, that to the l. being in part ancient, with a dance of juvenile Bacchanals in relief, apparently the shaft of a candelabrum, said to have been found on the site of the Temple of Ceres. The roof is of wood, flat, with carved beams, octagonal lacunaria, and harpies for corbels. The tribune and side-apses have pointed arches and groined roofs, disfigured by subsequent encrustations. The seats of the choir are of carved wood, with scenes from the Old and New Testament in relief. In the tribune hang 5 pictures by *Filippo Paladino* of Florence; on the rt. the Visitation and the Presentation of the youthful Virgin; on the l. the Presentation of Christ and the Immaculata; and in the centre the Assumption of the Virgin: they are esteemed the *chefs-d'œuvre* of the master. In the l. apse are 2 pictures attributed to the *Cavalier d'Arpino.* The altarpiece in the l. transept is a Madonna by *William Borromans*, from whose hand there are 4 other pictures in this church—the Baptism of Christ, and 2 saints, in the rt. aisle, and St. Martin and St. Constantine in the left. In the 3rd chapel in this aisle is an early Crucifix painted on a gilt ground. In the Sacristy are several old paintings on panel with gilt grounds, but in wretched preservation.

Biblioteca Pubblica.—Opposite the Chiesa Matrice is the public library, containing a cabinet of coins and other relics of ancient Enna.

The church of *S. Francesco d'Assisi* has a square Norman tower, with a porch beneath it, with circular arches, heavy abaci, and slender shafts at the angles.

The churches of *S. Giovanni* and *S. Tommaso* are also of Siculo-Norman architecture, and the *Carmine* has a campanile in the same style.

In the outer wall of *S. Antonio* is a column marked with the linear measures of Sicily, supposed to have been set up by some of the early kings, when Castrogiovanni was a royal residence.

S. Francesco di Paola.—The church of this convent contains a picture attributed to Novelli, but probably by his pupil *Giacomo lo Verde*, representing the Virgin offering the infant Christ to her parents Joachim and Anna. It is covered with the dust and filth of ages, but bears traces of delicate painting.

Santa Maria la Nuova, outside the town, contains a large picture of the Slaughter of the Innocents by *Zoppo di Gangi*, with his name and the date of 1611—full of incident, but curious rather than beautiful. Like most pictures in country churches in Sicily, it is in wretched preservation. The walls are covered with frescoes of later date, but of some merit.

Outside the town, on a spot called Monte Salvo, stands the convent of the *Padri Riformati*, in whose garden tradition places the Temple of Proserpine, to which the statue of Ceres was yearly carried from her temple on the opposite side of the city on a visit to her daughter. A similar custom prevails at the present day, "for the Madonna is removed from the Chiesa Matrice to that of the Riformati every year, and makes an annual stay of 15 days, during which time a great concourse of people assembles, and continual feastings are held on this plain." —*Hoare.*

Castello Alcontres, or *Torre Roccalumara.*—Outside the town to the W. is a large octagonal tower, surrounded by an outer wall now much ruined. The tower itself is in good preservation. From the central chamber, which has a groined ceiling, a corkscrew staircase leads up to the roof, which commands a superb view. The forms below are pointed, but the windows in the upper story are square-headed, with shafts at the angles.

Of the private palaces in Castrogiovanni few are worthy of notice. The *Palazzo Castagna* is of pointed architecture, with double lights, adorned with tracery. The *Palazzo Chiaramonte* is in a later style, having windows of square form, with flamboyant tracery, and a corbelling of ogee arches.

The *Castle* stands on the highest part of the platform, to the E. of the town. It was erected by Frederick II. of Aragon, who made this city his headquarters when Sicily was invaded by the Angevins at the close of the 13th century. It is of quadrangular plan, with towers at the angles and in the sides, and stands on a platform of rock which rises from 20 to 40 ft. above the table-land on which the city is built. The rock is the grey sandstone of the district, with a horizontal stratification. The masonry is the small and neat ashlar used alike by the Saracens and Normans. The arches are generally pointed without and rounded within. The castle contains 3 large courts. In the 1st are a small chapel with a square apse and pointed arches, and several towers which are used as prisons. The 2nd court contained the offices and apartments of the household; the inner was the residence of the lord of the castle. In one of the towers a staircase, partly in the thickness of the wall, leads to the roof. The view hence, on a clear day, is one of the finest in all Sicily. Far at your feet around the base of the mountain lie "the fair fields of Enna," and at 5 m. to the S. its lake, renowned in ancient fable and song, lies gleaming from the midst of naked hills. On the other hand you

look down on the table-land of Calascibetta, which at a distance appears to rival this, but is now seen to be much inferior in height. As Castrogiovanni lies pretty nearly in the centre of Sicily, almost the entire island is visible from it. Westward the eye distinguishes the forms of Monte Cammarata and Sutera, and in the N.W. the conical peak of Monte S. Calógero above Termini. The mountains to the N. lie in 2 long parallel ridges, in the further and higher of which tower that of Ganci or Petralia in the N.N.W., and that of Artesino in the N.N.E.; the former is the highest peak of the Nebrodes, and second only to Etna; the latter the most elevated in the Heræan range. Eastward the eye passes a number of heights, all of different forms, and each crowned by its town—Leonforte, Asaro, San Filippo, Centorbi, Troina—lying in the tract which intervenes between Castrogiovanni and Etna, that "pillar of the heavens" which fills the eastern horizon. "The most striking circumstance in this panoramic survey is the extreme inequality of the ground in every direction. There are many countries where the mountains are much higher than those of Sicily, Etna excepted; but there is not perhaps any part of the globe of similar extent so uniformly rugged. From this elevated spot nothing is to be seen but hills rising beyond hills, like the waves of the ocean in a storm, without the slightest apparent intervention of level ground."—*Marquis of Ormonde.*

Few cities so renowned as Enna retain such scanty traces of their ancient splendour. No local remains meet the eye to confirm the evidence of history. Of all its temples, which were so numerous as to make Enna appear not so much a city as one vast shrine of the gods, of its theatre, where Pinarius, the Roman general, slew all the magnates of the city on the occasion of the great massacre, and of its other public buildings, not a vestige remains. The very site of the celebrated Temple of Ceres is not determined. It is generally supposed to have stood on a projection of the mountain, just beyond the castle to the E., where, from its commanding position, it must have been visible to the greater part of Sicily. To reach this spot you must pass round the castle at the verge of the precipice. Here you find, separated by a slight depression from the castle, a level platform of rock; on this the temple is thought to have stood; and the smallness of the site, so disproportioned to the magnitude of the shrine of the chief of Sicilian deities, is explained by the falling of the greater part of the cliff in subsequent ages. And in truth vast crags lie at the foot of the tremendous precipice into which the mountain here breaks. A flight of steps cut in the rock gives access to the platform, but you look in vain for a vestige of the temple which is supposed to have occupied it. It was a shrine as celebrated for its beauty as for its antiquity, and it contained a bronze image of the goddess, of marvellous beauty and exquisite workmanship, which Verres, notwithstanding the profound veneration in which it was held throughout Sicily, did not hesitate to carry off, to the profound grief of the citizens.

Signori Restivo and Falcone in the town have collections of coins and other antiquities found on this site and in its neighbourhood.

From Castrogiovanni it is 18 m. to Caltanisetta by the direct track across the mountains, the same distance to Piazza, and also to Pietraperzia; 30 m. to Caltagirone.

Calascibetta.—A mean, dismal-looking town of 5069 souls, without an inn. The name is Saracenic, signifying the Castle of Xibeth, or Scibet; but the town owes its origin to Count Roger, who, when in the year 1086 he laid siege to Castrogiovanni, made this height his head-quarters, and built a fortress on the spot where the church of San Pietro now stands. Calascibetta was a favourite residence of Peter II. of Aragon, who died here in 1342. The tower of the principal church is of early architecture, but beyond this there are no remains to tempt the antiquary to

mount the steep ascent to the town. The summit, 2570 ft. above the sea, commands a magnificent view, very similar to that from the opposite height of Castrogiovanni, but that picturesque mass of rock, wood, and ruin itself forms the most prominent feature in the scene.

The post-road, on emerging from the wooded gorge between Castrogiovanni and Calaseibetta, winds down into a deep and wide valley, with a variegated cultivation of corn, vines, olives, almonds, and fruit, watered by the *Fiume di S. Benedetto*, and bounded to the E. by the heights of Leonforte and Asaro; the former town hardly distinguishable from the lofty white cliffs against which it hangs, the latter cresting the summit of a height to the rt., above which soars the mass of Etna in icy sublimity. At 109 m. you ford the *Dittaino*, the ancient *Chrysas*, whose tutelary god was worshipped with peculiar reverence by the ancient inhabitants of this part of Sicily. The Dittaino rises in Monte Fucilino, one of the Heræan Mountains, to the N., and, after forming for some miles the boundary between the provinces of Caltanisetta and Catania, flows through the plain of the latter city, and loses itself in the Simeto about 20 m. from its mouth. From this stream the road ascends amid a wild mountainous country, with the lofty peak of Monte Artesino, prominent among the Heræan chain, to the N., and the bare green range of Aidone forming a long wall to the S. Leonforte appears just before you, but a rocky ravine of great depth, full of foliage, intervenes, and the road makes a long détour round it, and climbs beneath steep cliffs of limestone to the town.

114 m. LEONFORTE. *Inn:* "Locanda del Leone," kept by Salvatore Gioffita, affords little comfort, but abundant civility. The town has a long straight street of mean houses, with a circular piazza in the centre. The large yellow palace of Count Buonsignore stands at the W. end, at the verge of the steep, and a gay villa of the same family at the opposite extremity of the town. The population numbers 11,522 souls. The church of the *Capuchin Convent* has as an altar-piece an Assumption, ascribed to *Novelli*. On the heights above Leonforte are the remains of the Saracenic castle and town of *Tavi*. From Leonforte a path runs northward across the mountains to Nicosia, 12 m.

After ascending through a cultivated valley, at 2 m. beyond Leonforte a path turns to the rt., beneath a ridge of rocks strangely resembling the ruins of a castle, to *Asaro*, 3 m. off the post-road. This town, a miserable place with 2900 inhabitants, lies on the slope below the ruins of its fortress which crown the height. It is the representative of *Assorus*, one of the cities of the Siculi, which were in alliance with Dionysius of Syracuse; and when all the other Siculan cities deserted him and went over to the Carthaginians, Assorus alone remained faithful. It has preserved both its name and site. There is a quarry of alabaster in the neighbourhood. At the foot of the height on the road to Enna stood a temple to the god Chrysas, containing his statue, beautifully carved in marble. This fane was invested with such singular sanctity that even Verres dared not openly plunder it, but sent his myrmidons by night, who burst open the doors, and would have carried off the image, had not the peasants, alarmed by the priests, rushed at once to the rescue, and saved the shrine. Of this temple considerable remains were extant in the middle of the 16th century.

118 m. *Nissoria*, a wretched village of 1700 inhabitants, on an eminence in the midst of a cultivated hollow, surrounded by bare heights, the loftiest of which is that of Asaro to the S.W. Between this and S. Filippo lies the high table-land of Santa Agata, here bare and rocky, there yielding corn and wine, and commanding a superb panorama of mountains, among which the towns of Asaro in the W., Nicosía in the N.W., Troina in the N.E., and S. Filippo in the E., are seen cresting

their respective heights. The wide, deep valley of the Salso lies beneath to the N., and Etna fills the eastern horizon. Around S. Filippo the country is well cultivated, though the soil, a yellow tufaceous sandstone, is arid and sterile in appearance.

123 m. S. FILIPPO D' ARGIRÒ, called by the natives *Argira.—Inns:* two. "Locanda della Rosa," kept by Alfío Leonardi, is the larger and better; the other, "Locanda della Provvidenza," though very small and homely, is clean, and is kept by Carmine Garafa, whose civility and attention are not to be exceeded.

S. Filippo, a town of 7264 souls, is built around the crest of a lofty, steep, and conical height, whose summit is crowned by the ruins of a Saracenic castle. Though now of little importance, it occupies the site and inherits the name of *Agyrium*, one of the chief cities of the Siculi, which contained not less than 20,000 citizens, a theatre of vast size, and magnificent public buildings; and was renowned for its wealth, which was derived from the corn grown in its territory. It was one of the most ancient cities of Sicily, existing before the Trojan war, and associated with the earliest myths of the island, especially with the wanderings of Hercules, who was received by the citizens as a deity, had a temple erected to his honour, and instituted several religious rites, which continued to be observed to a late period. It is more renowned as the birthplace of the historian Diodorus, who has left us sundry particulars concerning his native town. In his day the foot-prints of Hercules' oxen in the rock, by which the god proved his divinity, were still shown, and also a lake or pool, half a mile round, believed to have been dug by the god's own hands. Yearly festivals with palæstric games were then celebrated in honour of Hercules and his companion Iolaus. In the year 404 B.C., when Agyrium is first named in history, it was governed by a tyrant named Agyris, who was second only to Dionysius of Syracuse in power, wealth, and extent of dominion. In 339 B.C. Timoleon relieved it from the yoke of another tyrant, Apolloniades, and colonised it with 10,000 Greeks, who were attracted by the extent of the territory and fertility of the soil. At this period, besides several temples, an agora, a curia, towers, and other monuments, Timoleon constructed a theatre, which was reputed the finest in all Sicily, after that of Syracuse. Agyrium subsequently fell under the yoke of Phintias of Agrigentum, but threw this off and allied itself with Hieron of Syracuse. Under the Romans it was still "a fair and wealthy city," and its peasantry were renowned for their skill in ploughing. Not a vestige of the former magnificence of Agyrium is now left, and a few sepulchres hollowed in the hill alone remain to attest its antiquity. In Fazello's time some remains of the ancient town were visible on the spot called Lombardia, now corrupted into *La Maldia;* but there is nothing now save a fragment of Roman pavement not worth seeing. In Christian times Agyrium became celebrated as the abode of St. Philip, who has given his name to the town, and who, like S. Calogero near Sciacca, drove out the devils who occupied the place, and converted the inhabitants to Christianity. His shrine has been ever since renowned for the miracles wrought at it, and on the 1st of May is resorted to by pilgrims from all parts of the island. Devils used then to be exorcised, and the gift of tongues conferred, to which Fazello testifies on the evidence of his own senses; at present the votaries of the saint are satisfied with the more vulgar cure of diseases. Argira was for ages a baronial fief, but the citizens purchased their freedom in the 16th century.

The town is more neatly built, and has more appearance of competence, if not of wealth, on the part of the inhabitants, than any other lying between it and Palermo. The streets are steep and rugged; but the principal one, called after the illustrious citizen of ancient days, "Strada Diodorea," contains some large and substantial houses. The women wear the Catanian manto of black silk.

Sant' Antonino da Padova and *Sta, Margherita* are two of the largest churches. Both are modern and contain nothing of interest, but are imposingly situated, especially the latter, which is erected on a mediæval bastion.

In the sacristy of the church of *Sant' Antonio Abate* is a marble sarcophagus, shown as a relic of the ancient city, but it is of *cinquecento* art.

Santa Maria, just below the castle, is an early church of Norman architecture, with only 2 aisles, separated by 1 round and 4 pointed arches, resting on massive columns with heavy, foliated capitals of very rude character. Local tradition, disregarding the archæology of art, ascribes the church to the 1st century, and states it to have been founded by St. Philip, who baptised his first converts in it. A painted crucifix of early date, and a chalice of silver and brass of the year 1577, are among the curiosities of this church.

San Salvatore, below the castle to the N., is also an early church, though with a Renaissance façade. It is square in plan, with 3 aisles, each terminated by an apse, and separated by circular-headed arches. The columns which support them have capitals in imitation of the classical, and all varied in detail. In the sacristy is a small picture of St. Philip on panel, with a gilt ground—of early date. The *campanile* attached to this church is of Siculo-Norman architecture, with some peculiar features; among which are the angular billet mouldings round one window, diaper-work about another, and the foliage in relief encircling a third.

Real Batía.—This church stands in the lowest part of the town to the W., facing the road to Palermo. It is modern, and of Italian architecture, with a neat façade of yellow stone. The interior is spacious, and is divided into 3 aisles by 12 beautiful columns of green and red mottled marble, with Ionic capitals. The seats of the choir are adorned with 24 small reliefs, illustrating the history of St. Philip and his miracles at Agyrium, carved by *Nicolò Bagnasco* of Palermo in 1820—of curious subjects but mediocre art. The saint is buried in the crypt. Over the door to it are two early pictures, on gilt grounds, of St. Eusebius and St. Sabba, companions of St. Philip. The *crypt* is supported on circular arches with corrupt Composite capitals. Beneath the altar is a marble statue of the saint stretched out in death, simple, natural, and well executed. His ashes repose in a small sarcophagus of silver, like a Roman Doric temple, preserved in a side-chapel.

The grotto which the saint is said to have inhabited is in the lower part of the town, and is an ancient tomb excavated in the rock, with sarcophagi hollowed in the walls.

In the upper part of the hill around the castle, especially on the S. side, are many sepulchres hollowed in the rock, but the sandstone is so soft and friable, that their distinctive features are in most cases obliterated.

The *Castle*, now an utter ruin, is of Saracenic construction, dating from the 10th century. It is of neat ashlar masonry, with square and octagonal towers. The windows are pointed without, and rounded within. On the highest part of the enclosure is a modern chapel of S. Pietro, in front of which, in a deep pit, is the entrance to a vaulted chamber, probably constructed for a prison or a depository of treasure, for the door appears to have been strongly barred. The view from the summit of this hill is grand beyond expression—commanding a sea of rolling heights of varied forms and different altitudes, many of them crested with towns or castles. As the eye scans the horizon it rests in turn on Asaro, Castrogiovanni, Calascibetta, Nicosia, Troina, Regalbuto, Centorbi, Aidone; and the panorama is enclosed on all sides by mountains, except where, in the S.E., they break down into the wide green plain of Catania, which stretches to the sea in the eastern horizon. For the greater part of the year these ranges are capped with snow, and Etna with his glittering diadem adds eternal sublimity to the scene.

In the neighbourhood of the town are found beautiful marbles, saponaceous clay, and fuller's earth.

From S. Filippo to Nicosía is a distance of 12 m. by the valley of the Salso; to Troina by Gagliano is the same distance; in both cases the track is a mere mule-path. For the former road, see Rte. 12, p. 286.

Gagliano, situated on a lofty granite peak on the rt. side of a narrow valley and about half-way to Troina, is a small place of 3300 souls. It is supposed to be the ancient *Galaria*, a town of the Siculi, or of the Morgetes, who crossed from Italy at the same early period. Very little mention is made of Galaria in history. In 345 B.C. some succours it sent to Entella, then besieged by the Carthaginians, were cut to pieces while on their way to that city. In 312 B.C. it opened its gates to the Syracusan exiles under Dinocrates, who were soon driven out by Agathocles. In the year 1300 Gagliano was the scene of the slaughter of 300 French knights in the service of Robert Duke of Calabria, who, from having sworn to conquer Blasco Alagona, the Sicilian chieftain, or perish in the attempt, were called the "Knights of Death." The governor of Gagliano feigned treachery to a French prisoner under his charge, and allowed him to write to Robert, then at Catania, informing him that the fortress would be delivered into his hands if he despatched a force against it. The governor sent his own nephew to Catania to negotiate the matter, and thus removed all suspicion of treachery. Robert would have headed the expedition had he not been deterred at the last moment by the entreaties of his wife. It was night when the band approached the castle, and they became aware that they were entrapped when the blast of trumpets and the war-cry of "Blasco Alagona!" told them of the close proximity of the enemy. They were urged to retreat at once to the plain, but refused to turn their backs on an invisible foe, and halted on the spot. Blasco generously refrained from taking advantage of the night, and in the morning the French did not wait to be attacked, but rushed on the Sicilians, were overpowered by superior numbers, and were all cut to pieces. The French prisoner, who beheld the combat from the castle, in his agony at having been the means of luring his countrymen to destruction, dashed out his brains against the walls of his prison.

The road between S. Filippo and Regalbuto runs along a narrow and undulating ridge of yellow sandstone, which separates the valley of the Salso from a number of green hollows which open out on the vale of the Dittaino. Hedges of cactus and aloe border the road, and the slopes of the ridge are cultivated with corn, vines, olives, and almonds, but beyond, the landscape is wholly destitute of foliage. To the S. the hills roll down in green treeless waves towards the great plain of Catania; to the N., beyond the deep vale of the Salso, the mountains rise in bare and rugged steeps, nowhere relieved by woods, and their monotony is broken only by the abrupt granite peaks of Gagliano at the entrance of an opposite gorge, and the more distant cones crested by the towns of Nicosía and Troina. In front the picturesque grey heights of Regalbuto and Centorbi, backed by Etna's stupendous mass of lava and snow, are in view during the whole stage. An avenue of acacias leads up to

132 m. *Regalbuto.—Inn:* "Locanda di S. Francesco di Paola," very small, and not too clean, but the people extremely obliging. The town, which stands on the crest of a hill, is mean and poverty-stricken, yet has 8860 inhabitants, and swarms with priests and idlers. The *Chiesa Matrice* is a double church with an apse at each end, 2 cupolas, and 2 pairs of transepts. *Sta. Maria della Croce* has a neat façade of 2 orders. On the height overhanging the town stands an old tower, and on the verge of the hill on

the other hand a large monastery, both adding much picturesque character to the scenery. The origin and name of the town are Saracenic, the latter signifying the "village of Butah." Regalbuto was granted by Count Roger in 1080 in fee to the Bishop of Messina. In 1261 it was entirely burnt by the people of Centorbi, when they rebelled against Manfred, but was rebuilt by that king in the following year.

Regalbuto has been supposed to stand on the site of the ancient *Ameselum*, a town which stood in a position of great natural strength between Centuripæ and Agyrium, and was destroyed about the year 270 B.C. by Hieron II. in his wars with the Mamertines; but there are no vestiges of ancient habitation on the site to confirm this supposition.

From this town a path runs into the valley of the Salso, and forks westward to Nicosía, and northward to Troina, each about 18 m. distant.

The country beyond Regalbuto is monotonous and uninteresting, if this can be said of any district so near Etna, which is constantly before you, rising at every step in vastness and sublimity. The bare isolated height of Centorbi rises to the rt., and the deep vale of the Salso, dreary with corn, lies beneath you to the l.; and it is a tedious descent of 10 m. to the ford where you cross the river. At 7 m. from Regalbuto is

139 m. *Sisto*, marked in the maps as a village, though it is only a solitary farm-house. Immediately above it rises the lofty height on which stands the hardly accessible town of Centorbi, and a steep and rugged path of 3 m. leads up to it.

CENTORBI.—(Pop. 6500.) *Inns*—"Locanda della Pace;" "L. Nuova," kept by Ciccio Messina; both wretched enough; but the latter is to be preferred for the glorious view of Etna it commands. This town is as difficult of access as could well be desired in the most troubled times. A road, 5 m. in length, practicable for carriages, but formidably rugged, leads up by many windings from the banks of the Salso, where the high road to Catania fords it, 3 m. beyond Sisto. A still steeper but more direct path, deserving its name of "Scalazza," mounts the height from the same side, and is some 2 m. shorter. The lower slopes are bare or covered only with corn; the upper with vines, orchards, and plantations of cactus. For loftiness of site Centorbi may vie with Castrogiovanni and Monte San Giuliano; with the latter of which it was compared in ancient times—

> "Necnon altus Eryx, necnon è vertice celso Centuripæ"—SIL. ITAL.—

though in the singularity of its position it finds no parallel. The height on which it stands, instead of being a table-land, as it appears from below, is broken up by deep hollows and basins into a series of ridges, the town crowning the principal one, which is in the form of a double crescent, while 5 others project from it in different directions. The ridge on which Centorbi stands is extremely steep, often precipitous, and in no part wide enough to allow room for more thon a single street. One spur stretches out to the N.E. towards Etna; a 2nd to the N. overhangs the vale of the Salso, and on this is a high cone of yellow rock called the Calvario; a 3rd, to the N.W., projects towards Regalbuto; a 4th, to the S., is terminated by the Campo Santo; and the last, to the S.E., is crested by the Palazzo di Corrado, and points to Augusta, whose headland is distinctly visible beyond the wide plain of Catania. The crest of the mountain is composed of a yellow sandy tufa alternating with grey limestone in horizontal strata. Beneath this is a stratum of marine concretions of great beauty and variety.

Centorbi occupies the site of the ancient *Centuripa*, one of the chief fortresses of the Siculi. It is first mentioned in history in the year 414 B.C., when the Athenians marched their whole force against it, and induced it to enter into alliance with them against Syracuse. It may have been

a few years later that Gellias was sent hither on an embassy from Agrigentum, and that he made his well-known retort. On his entering the assembly of the Centuripans, his diminutive size and mean appearance, so discordant with his great reputation, provoked a general burst of laughter. He replied to the insult with this sarcasm: that their mirth was not to be wondered at, since it was the custom of the Agrigentines to send their finest and handsomest men as ambassadors to the most illustrious cities, but to those that were mean and of little note they deputed such as himself. This taunt must be understood, however, with reference to the Greek colonies, not to the cities of the Siculi, of which Centuripa was one of the most important. Its possession or allianee was coveted by the tyrants of Syracuse, from Dionysius to Hieron II.; but it was never subject to that power save for a short time during the reign of Agathocles. It was under the Romans that Centuripa attained its greatest importanee, and beeame one of the largest and wealthiest cities in all Sicily, numbering 10,000 eitizens, whose fidelity, honesty, and bravery were highly lauded by Cicero. They excelled in agrieulture, and possessed land in almost every part of the island. They were miserably despoiled of their wealth by the prætor Verres. Centuripa was the birthplace of Celsus, the celebrated physician of antiquity. The town continued to exist till in 1233 it was rased to the ground by the Emperor Frederiek II. in punishment for rebellion, and Augusta was built from its ruins.

The modern town sprung up three centuries later on the ancient site; and still preserves some remains of the Roman city. Below the chureh of S. Nieolò di Bari, and faeing the E., are considerable remains of the ancient walls, with small square towers projecting at intervals. Below the town to the N., at the entrance by the "Scalazza," is a vaulted building of Roman construetion, vulgarly called the *Dogana*, or Custom-house; probably from its position just outside the walls. As you enter the town by the little ehurch of Santa Maddalena, you see a piece of mosaic pavement in the road itself. In this neighbourhood also are remains of a cistern and of sundry other struetures. In front of the *Chiesa Matrice* are many fragments of columns of cippollino and marble. In the Sacristy of this church is a cinerary urn of marble of Roman date. In front of the Casa di Civiltà, or town-hall, is a Corinthian column of white marble with a beautiful capital and buried base. Another fragment of a large edifice within the town has received the name of *La Panneria*. The convent of *Sant' Agostino*, the only one in Centorbi, stands on the remains of a mediæval castle, of Saracenic or Norman construetion. The tourist will always meet with a welcome from the monks, whose hospitality has been gratefully acknowledged by travellers for nearly a century past. At the extremity of the spur of the hill beyond it, stands a ruin, vulgarly called *Palazzo di Corrado*, and tradition states it to have been erected by that prince for his residence. It is a small oblong building on a high stylobate, with moulded base and cornice, and appears to have been a Roman temple. The *Church of the Crucifix* stands on ancient substructions. Beneath a private house are some subterranean chambers of masonry vaulted with brick, of Roman date.

Though Centorbi was not a Greek site, excavations in the tombs around have yielded an abundance of painted vases of Greek art, together with ornaments in gold and silver, and numerous little statues in terraeotta, besides articles in bronze. In the city and its vicinity have been brought to light many fragments of architecture and statues, while coins, silver and bronze, with gems and cameos, are found in greater abundance, and of more beauty, it is said, than on any other site in the island, Syracuse excepted. The Prince of Biscari greatly enriched his museum at Catania by his excavations at Centorbi.

About a mile below the town to the N. are the remains of an ancient bath, with 5 large chambers, one of which still contains seats for the bathers.

The ancient road from Centorbi to Catania appears to have run through Paternò, and at 6 m. below the former town, where it crossed the Simeto, are to be seen the ruins of a Roman bridge. It now lies almost buried in the earth on the l. bank, the river having somewhat changed its bed in the course of ages. It appears to have had 7 arches, which were constructed of brick on piers of lava masonry.

At 3 m. beyond Sisto the road fords the *Fiume Salso*, which here flows between banks of yellow limestone, but below the ford it enters a deep bed worn through a mass of grey lava, on its way to join the Simeto below Adernò. Piers on both its banks mark the existence of a bridge at some recent period. Nothing here intervenes to shut out the view of Etna, which the eye now embraces in all its immensity, from base to summit. It here appears to rest on a high table-land, which breaks off into steep cliffs, on whose verge hangs the town of Adernò. The road now crosses a corn-plain, leaving the hamlet of Cárcaci, which gives its name to a duke, together with a casino of the Prince of Biscari, about a mile to the l., and at the 144th m. reaches the *Simeto*, which it crosses by a bridge partly of stone and partly of wood, which has the singular appellation of *Ponte di Maccaroni*.

Half a mile above this bridge the Simeto is crossed by a lofty aqueduct, which is also a bridge, and is known by the name of

Ponte Cárcaci, or *Ponte d' Aragona*. This aqueduct has 30 high narrow arches, and one large one in the centre, spanning the stream. It is constructed partly of masonry, but principally of brick and rubble, which gives it a red appearance, and it is evidently of mediæval date. It is a lofty and imposing structure, stretching completely across the corn-clad hollow, and for size and grandeur may compete with similar works of Roman times. The stream flows through a bed of lava, and a little above the Ponte issues from a gorge between cliffs of lava, which at the distance of $1\frac{1}{2}$ m. above the aqueduct is so narrow, that it takes the name of *Salto del Pulicello*, or the "Flea's Leap." Half a mile further up, the gorge narrows still more, and at this spot is called *Salto del Pecoraro*, from a tradition that a shepherd once cleared it at a bound. The lava is the stream of 1610, and its appearance proves it to be of recent date. It not only filled up the channel of the river for some distance, but accumulated also on the opposite side of the valley. Through this lava, in the course of $2\frac{1}{2}$ centuries, the Simeto has worked itself a new bed, in parts 40 or 50 ft. deep, and from 50 to several hundred feet in width. The narrowest part is where there are 2 small waterfalls. "The portion of lava cut through is in no part porous or scoriaceous, but consists of a compact homogeneous mass of hard blue rock, somewhat inferior in weight to ordinary basalt, and containing crystals of olivine and felspar. On entering the narrow ravine, where the water foams down the 2 cataracts, we are entirely shut out from all view of the surrounding country, and a geologist, who is accustomed to associate the characteristic features of the landscape with the relative age of certain rocks, can scarcely dissuade himself from the belief that he is contemplating a scene in some rocky gorge of a primary district. The external forms of the hard blue lava are as massive as any of the trap-rocks of Scotland. The solid surface is in some parts smoothed and almost polished by attrition, and covered in others with a white lichen, which imparts to it an air of extreme antiquity, so as greatly to heighten the delusion. But the moment we reascend the cliff the spell is broken; for we scarcely recede a few paces before the ravine and river disappear, and we stand on the black and rugged surface of a vast current of lava, which seems unbroken, and which we can trace up nearly to the distant summit of that majestic

cone which Pindar called 'the pillar of heaven.' "—*Lyell.* Some 2 or 3 m. higher up, an old Roman bridge of a single arch spans the stream; though of no great size, it goes by the name of *Ponte Grande.* It is constructed of blocks of lava without cement.

These wonders of nature and art are most accessible from the high road at this point. There is a *fondaco* at the Ponte di Maccaroni, where the traveller's beasts may bait while he makes the excursion; as to his own comforts, he will be fortunate if he finds here drinkable wine, and the national dish which gives its name to the bridge and hostelry.

In crossing the Simeto you step on the base of Etna. Lava lies by the roadside, and the river flows on beneath high cliffs of lava towards Paternò and the great plain of Catania. The ascent to Adernò is very steep and tedious, winding up the corn-clad lava-strewn slope for 4 m. before it reaches the table-land on whose brow that town is built. Just outside the walls it passes a mediæval aqueduct of 11 arches, and the Gothic ch. of *La Consolazione*, in ruins. The view from this spot, looking over the valley of the Simeto, and up that of the Salso, with Troina to the rt. and Centorbi to the l., each on its lofty height, is one of the most splendid among the countless scenes of nature's glory which encircle this monarch of volcanoes.

148 m. ADERNÒ.—*Inns:* "Locanda dell' Aquila d' Oro," in the Piazza del Castello, kept by D. Diego Velastro, the sindaco, or mayor of the town, is the best. It is very clean, and appears a paradise after the horrors of the locande at Castrogiovanni, and most other sites in the interior. The charges are moderate. "L. dell' Etna," in the main street; "Albergo di Sicilia," by Gaetano Chiávaro, at the end of the town; clean and decent.

Adernò is a dull town, with 12,222 inhabitants, a large part of whom are ecclesiastics of both sexes. "It is a perfect nest of convents and nunneries, originally founded by the Normans. Nothing is to be seen around but heavy walls, perforated by grated windows, at which the pale face and white head-dress of the nuns furtively peeped out; nothing to be heard but bells summoning them to their religious exercises."—*Bartlett.* The principal convent is that of *Santa Lucia*, on the public promenade, a structure of imposing size, and of 3 orders, but of flat architecture, built of lava and white stone, with an ugly portal flanked by lava columns. The ch. is elliptical, with a dome of that form. It assumed its present shape in 1775. The convent is the representative of one founded in 1157, for Benedictine nuns, by Adelasía, granddaughter of Count Roger. That stood at some distance from the town, but falling into decay, the community was removed to this more convenient site in 1596. Of the original building not a trace remains.

Collegiata, a neat ch., close to the Castle, has 16 Roman Doric columns of grey granite, which are said to have been taken from the celebrated Temple of Hadranus on this site. *S. Pietro* contains several pictures by *Zoppo di Ganci.* None of the other churches are worthy of notice.

Castle.—In the piazza stands the Castle, a fine square lofty tower of Norman times, now converted into a prison. It is constructed of rubble, and coigned with neat ashlar. It is surmounted by machicolated battlements, and surrounded, at some height from the ground, by a rampart, at each angle of which rises a small circular turret. The original doors and windows, now mostly blocked up, were round-headed. The entrance is by a modern gate, surmounted by a marble bust, vulgarly supposed to represent Count Roger, the founder of the castle; and the staircase is flanked by quaint lions in lava, bearing the shields of the old barons of Adernò. The two lower floors contain dungeons; the upper part of the tower is now in ruins. On the second floor was the principal hall, with rounded windows opening in walls of immense thickness, and with a fireplace recessed

in the same. Out of this hall opens a small chapel, with vaults pointed and groined, but with a circular arch in the apse. On the walls are remains of quaint frescoes; one representing Adelasia relieving the poor at the gate of her nunnery of Santa Lucia. The original entrance, now blocked up, is pointed, and shows the dog-tooth moulding.

Adernò occupies the site of *Adranum* or *Hadranum*, a small town founded by Dionysius of Syracuse, 400 B.C., and taking its name from a temple which existed on the spot from very remote times, and was dedicated to Adranus, a deity highly venerated throughout ancient Sicily. In 345 B.C. Hicetas of Syracuse was defeated by Timoleon beneath the walls of this town. Some vestiges of that celebrated temple are supposed to exist on a spot a little to the S. of the castle, and now called *Castellemi*. Here, in the garden of Signor Salvatore Palermo, are some substructions of regular and massive lava masonry, without cement, which may either have been the basement of the temple, or a portion of the city-walls; and here are also scattered traces of other ancient edifices. Not far hence, outside the town, stands the church of *Santa Maria della Scala*, upon ancient foundations. At *Foggiuta*, 1 m. eastward of the town, are the ruins of a large and imposing structure of Roman brick-work, which appears to have belonged to Thermæ. At a short distance are the remains of a smaller edifice. Outside the town, near the Capuchin Convent, is a vaulted sepulchre of massive construction; and many other tombs have been excavated in the neighbourhood of Adernò, in which vases, coins, &c. have been discovered. A collection of these antiquities may be seen in the house of Don Antonino Alcoría.

The environs of Adernò, though devastated at various periods by the lava of eruptions, especially in 1610, show luxuriant cultivation. The country beyond the town to the E. is broken by lava streams in every stage of decomposition, some black and naked, others half veiled by heath, broom, or cactus, and others bearing rich crops of corn, flax, or oil, which stretch far up the slope of Etna, towards the many cones which stud this flank of the mountain. The road to Catania runs along the edge of the table-land on which Adernò is built, for 3 m. to

151 m. *Biancavilla*, a town of 10,700 inhabitants, which contains nothing of interest, but produces the best cotton in Sicily. The road thence descends the shoulder of Etna towards Paternò, conspicuous on its isolated height at the base of the mountain. No *inn*. Around the town is some cultivation of vines and almonds; but, after skirting a group of lava-cones, the road traverses wild tracts of lava or volcanic ash, where the corn and olive have to struggle for existence, and descends, passing through the little town of

154 m. *Santa Maria di Licodia* (pop. 2200), a group of low, wretched hovels situated on the verge of the plateau, and among rugged beds of lava, which in parts takes prismatic forms. No *inn*, only a posthouse, where the *corriera* changes horses. The name of the town seems to indicate a Greek origin; and it is supposed by the local antiquaries to occupy the site of the ancient city of *Ætna*, which stood at the base of the mountain, between Catana and Centuripa, though the distance, only 80 stadia, at which Strabo places it from the former city, will not accord with the position of Licodia. At less than 1 m. from Licodia, are the remains of an ancient reservoir, called *Capo d'Acqua*, as being the source of the springs by which Catana was of old supplied with water. It is a spacious vaulted chamber, and the water on leaving it flowed underground for some distance, and then was carried across a valley in an aqueduct of many arches, a great portion of which is still extant. At 2 m. from Licodia the road crosses a lava-torrent, now covered with cactus, and descends through orange and almond-groves, and a tract

of most luxuriant cultivation, to Paternò, leaving to the l. Monte Scalilla, one of the many extinct cones on the slopes of Etna.

159 m. PATERNÒ. *Inns:* two—that called "Locanda del Leon d'Oro," in the piazza, is the better, but enjoys no good reputation for comfort or cleanliness. Paternò is a long straggling place of 14,464 inhabitants, and owes its origin to Count Roger, who built a fortress here in 1073, during the time he was laying siege to Catania. The town, which lies at the foot of this fortress, consists of little more than one long street of unfinished houses, terminated by the domed church of La Badia, which stands in a piazza at the foot of the castle-hill, a mass of black lava stained with orange-coloured lichen, and sprinkled with cactus.

The Castle.—"The keep is the only part of the castle which remains, and it stands on the brink of the precipice. It is a huge oblong pile, very lofty, and perfect to the top. The walls are extremely thick, built of rubble with ashlar coignes. The door, which seems to have been the original entrance, is small, on the second story, and was probably approached by a moveable staircase. In the next story is a row of small, double, round-headed windows, divided by a single pillar. In the fourth story, at a very considerable height from the ground, is a large, four-centred arch, containing within it two pointed arches divided by a column.

"Having entered the keep by a modern door, we climbed up a narrow staircase, and found that the lower row of small windows lighted a long hall with a stone pointed vault, without groinings. There are stone benches along the walls, small recesses between the windows, and, at the upper end, a large projecting fireplace. In the stone floor is an aperture through which prisoners were probably let down into the dungeons below. In this story are other vaulted rooms, one of which has some appearance of having been used as a chapel.

"Ascending to the fourth story we found a large and loftier vaulted hall, running transversely through the building, from side to side, and lighted at each end by the windows contained in the pointed arches. Out of this hall open several small vaulted rooms, annexed to one of which is an oratory. All the doorways of these rooms are pointed. Ascending again, we went out upon the roof, which is flat, and has a parapet, affording a space where the female inmates of the castle might enjoy the refreshment of the evening breeze.

"This keep, in its external shape and internal distribution, resembles the keeps of the North. It cannot have been part of the original fortress, which appears to have been hastily built for the reception of troops, but must have been subsequently constructed for the habitation of the feudal lord. There is reason to believe that the more ancient parts of the keep were in existence before 1145, at which time the castle was in the possession of William, afterwards King of Sicily, to whom Paternò was granted, with other fiefs, in the lifetime of his father. When William succeeded to the throne, the castle and town of Paternò again became a part of the royal domains, and continued in the hands of the Crown till 1457, when both were sold by king Alfonso to William Moncada, Count of Adernò. The keep was occupied by persons of the first consequence down to the 16th century, and was, doubtless, remodelled by its noble proprietors at different periods, which would sufficiently account for the varieties of its style. In so complete a state of preservation, it possesses great interest, as affording a specimen of the sort of habitation in which the grandees of the middle ages were wont to reside."—*Gally Knight.* The castle is now used as a prison.

Hard by the Castle is the *Chiesa Matrice*, an ugly modern building. On the same hill is also the *Capuchin Convent;* and close to it that of the *Franciscans*, whose church is of pointed architecture, now much modernised, but its foundation is attributed to Count Roger in the year 1086, after his conquest

of Catania and Castrogiovanni. The church was raised to the dignity of a royal chapel by King Roger, consecrated in 1114, and attached to the convent of St. Francis in 1343. In the Sacristy is shown the mummy of a celebrated Countess or Princess of Paternò, who lived some centuries since. At the extremity of the hill to the S.W., by the little chapel of Our Lady of Consolation, are some ruins, called from the same countess, the *Palazzo della Contessa*. On the slope of the hill below the castle, stands the *Benedictine Convent*, whose church is of Norman foundation, though the door alone shows the architecture of that period. It was founded in 1070 by Adelasia, wife of Count Roger, under the title of "St. Mary of the Valley of Jehosaphat," the spot in which the Virgin was buried, and the supposed site of her assumption; and it was consecrated in 1123.

Paternò is considered by Cluver and other antiquaries to be the representative of *Hybla Major*, one of the several Siculan towns called Hybla, between which much confusion has arisen. At least Paternò claims to be the Hybla of the Siculi which lay between Catana and Centuripa, and whose territory was ravaged by the Athenians just before they laid siege to Syracuse in 415 B.C. This opinion is confirmed by the discovery, on the spot, of an altar bearing the inscription, "VENERI VICTRICI HYBLENSI," now preserved in the Biscari museum at Catania. We hear little of this town in history. Of all the Siculan cities of the interior, it alone refused to join Ducetius in a league against the Greeks. In 211 B.C., during the Second Punic War, it revolted to the Carthaginians, but was speedily recovered by the Romans.

Within the town there are no remains of antiquity beyond some mosaic pavement on the spot called *Lo Spedale*, extending under several houses. In various places in the neighbourhood, however, are traces of classic days. Beneath the castle-hill, on the W., are some fragments of an aqueduct; and further portions are to be seen near the ferry over the Simeto, as well as ruins of other structures. Immediately below Paternò are the remains of a Roman bridge of 2 arches, which spanned the Simeto, and connected this town with Centuripa; and on a hill beyond, called *Castelluzzo*, are numerous tombs excavated in the rock; also 2 cisterns or reservoirs sunk in the level ground on its summit. About a mile from Paternò, on the Alessi estate, are the remains of an ancient bath; and on the spot called *Il Priolo* is a fragment of massive walling of large irregular masonry.

In the *Contrada di Bella Cortina*, about 3 miles distant, towards Licodia, are remains of *Thermæ*, which appear to have been on an extensive and magnificent scale. In the same Contrada, and on the slope of Etna, not far from Paternò, is a curious cavern, partly natural, partly artificial, which, from the strange noises that issue from it, has received the name of *Grotta del Fracasso*. These sounds are caused by a stream which, fed by the snows of Etna, precipitates itself into the cavern, and flows away in a subterranean passage till it reappears in a small pool at some 100 yards' distance.

Beautiful alabaster, of green and brown hues, is found in the neighbourhood of Paternò, particularly in the Vallone di S. Blasi. In the limestone rocks near the town, some 30 years since, was discovered the tusk of a mastodon, 6 or 7 feet in length, now preserved in the museum of the Accademia Gioenia at Catania.

From Paternò the road ascends for a mile or two, crossing an old bed of lava, sufficiently pulverised to nourish an irregular cultivation of olives, almonds, and prickly pears. To this succeeds a vast plain of corn, lying at the base of Etna, whose slopes rise streaked with streams of black naked lava, enclosing patches of luxuriant vegetation. In the plain, about 4 m. from Paternò, and just to the rt. of the road, one of those spectacles so rare out of Sicily meets the eye. The deserted town of *Belpasso Vecchio*, now

in utter ruin, forms a dark patch of gloom in the midst of the smiling corn. Just before reaching it, and near an aqueduct which spans a hollow, in a series of 13 arches, and is called *Acqua Corriente*, a road branches to the modern town of *Belpasso*, which lies 3 m. to the l. on the lower slopes of Etna, above an expanse of brown lava. The original town also stood on the slopes of the mountain, and from the abundance of honey in its neighbourhood bore the name of Mel Passo. The fertility of the country around it having been injured by an eruption, the name was changed to Mal Passo; and the town being utterly destroyed by the lava of 1669, the inhabitants removed into this plain, designating their new town Bel Passo, from its happy security from the fiery torrents of Etna. After a time, however, they became dissatisfied with their situation, found that they suffered from malaria, sighed for the more fertile uplands of the volcano, and preferring the doubtful terrors of the mountain to the certain evils of the plain, re-settled on a site not far from that of the original town.

Beyond Belpasso Vecchio the road ascends through a country luxuriantly cultivated with vines, olives, and almonds; and after some distance, a branch opens to the rt. to the town of Motta, whose feudal castle crowns an isolated height, a mile from the high road.

Motta Santa Anastasia, a small town of 2400 souls, which has sprung up around a fortress erected, it is said, by Count Roger. It commands a magnificent prospect over the wide plain of Catania, watered by the winding Simeto, and bounded by the mountains of Lentini in the southern horizon. The castle stands on the verge of a steep volcanic cliff, and the village lies behind it on the ridge of rock which connects the cliff with the high ground to the N. With its battlemented tower cresting the steep, and a large ch. by its side, the castle is a striking feature in the scenery of this district. It has 3 stories, the lower one being constructed of lava masonry, the upper of rubble, coigned with lava. The windows in the 2nd story are pointed; in the upper, square-headed. There is no architectural decoration, either within or without the tower. Yet the ruin is of great interest in Sicilian history, as the scene of the imprisonment of D. Bernardo Cabrera, Count of Modica, the proud Spanish noble who, at the commencement of the 15th century, long kept Sicily in a state of ferment by his aspirations to the crown, making at the same time fierce war against and fiercer love to the beautiful Queen Bianca. When at length Bernardo fell into the hands of his enemies, they confined him in this fortress, which was one of his own fiefs. Here he was at first placed in a subterranean dungeon, which had been the cistern of the castle. Soon after, heavy rain began to fall, and Sancho Ruiz, the Grand Admiral, to whose charge he was committed, ordered the water to be let into the cistern, to the great dismay of Bernardo, who, when he saw his bed afloat and the water still rising, began to shout lustily for assistance. He shouted long in vain, but at length, when the water had risen almost to his neck, some one answered his cries from the mouth of the cistern, and hastening to inform Sancho, the poor Count was at length drawn forth in a pitiable condition, to the great amusement of his enemies. He was then transferred to another dungeon, gloomier and fouler than the last, and in his despair he sought to bribe the gaoler by the promise of 1000 pieces of gold if he would assist him to escape. The man gave information to Sancho, who advised him to listen to the Count's proposals, but to insist on the money being counted into his hand before he could let him go. Bernardo communicated with his friends, who brought the money secretly to the castle, and handed it over to the gaoler. The next night being cloudy, and favourable to the project, Bernardo, in his breeches alone, without an upper garment, was let down from one of the windows by the gaoler; but half-way on his descent he encountered a huge net, spread to receive

him, which being drawn up over his head left him suspended in mid air. Fierce but impotent was his rage at this disappointment. He called on his treacherous gaoler to draw him up again to his prison, or to let him drop over the precipice beneath, but his cries were unheeded, and he was kept for a whole day dangling, half-naked, from the window, a laughing-stock to his foes, who subjected him to the greatest indignities.

The rock on which Motta stands is a mass of lava and volcanic breccia, breaking off to the S. in a perpendicular cliff, hung with cactus. At the base are some traces of grey basalt, in columns of no regular forms; but so small a portion of the whole mass is of this character, that a careful observer alone would distinguish the basalt from the lava above it. The site is supposed to have been inhabited in ancient days, from the Greek inscriptions and other remains that have been discovered in the neighbourhood.

From Motta a country path of 2½ m., through a narrow cultivated valley, leads to Misterbianco. But the approach to that town by the high road is much more striking. The ground is picturesquely broken; vines and olive-trees clothe the undulations. Suddenly, from a ridge called *Monte Tiriti*, the wide bare plain, with the Simeto snaking through it, comes into view, lying at the base of the long rugged slope of Etna; the domes of Catania are seen in front, rising above dark groves of olives; Lentini and Carlentini are distinguishable among the distant heights which bound the plain to the S.; Motta, with castle and church cresting its bold steep, forms a romantic termination of the scene to the rt., and Misterbianco, with its long-drawn street, opens through the olive-trees as you descend the slope.

About 300 yds. to the l. of the road before reaching this town, at a spot called *Erbe Bianche*, between 2 heights of lava, are the remains of a quadrilateral edifice of Roman construction; and on the more northerly of the mounds are vestiges of another ancient building of huge blocks of lava, rudely squared.

Some 100 yds. before reaching Misterbianco, on the l. of the road, are the remains of ancient *Thermæ*, with many chambers, of which the *caldarium*, with its pavement raised on low pillars of bricks, and 2 circular *sudatoria* surrounded by seats, are in tolerable preservation. These ruins are vulgarly known by the name of "*Damúsi*," or dungeons.

On the height on the opposite side of the road, and just above the first houses in the town, is an ancient conduit, constructed of *opus incertum*, with a circular vault. The cross on the high ground just above it commands a panorama of wonderful extent and beauty.

167 m. *Misterbianco.* The name of this town, which sounds strangely in English ears, is a corruption of Monasterio Bianco, a convent which gave its name to the original town, and was destroyed with it by the eruption of 1669. The hill on which the present town stands is a lava-stream of much earlier date, bearing a luxuriant cultivation of vines, figs, olives, and cacti. Though a small town of mean houses, and of only 4700 souls, it gives its name to a duke of the Trigona family. There is nothing of interest in the churches. The view of Etna, however, from this spot, is magnificent. High on its slope, and rising above a vast sea of olive-groves, which darken its base, are the twin craters of Monti Rossi, so called from the deep red scoriæ about their lips, from which issued the lava that overwhelmed Catania in 1669, and whose black rugged beds you traverse all the way from Misterbianco to that city. Other craters of less prominence, but telling similar tales of desolation, stud the mountain side, scattered over the Woody Region, and above them soars the crest shrouded in snow, ashes, smoke, or clouds. Descending into a plain of corn and vines, you have on the l. the hill of *Santa Sofia*, an extinct crater of whose formation there is no record. On the other

hand are vine-covered hills studded with villas and farms; one of them is *Monte Cardillo*, on whose summit are the remains of a triangular structure of large squared masonry, whose purpose it is not easy to determine. On the slope, some 80 yds. below the summit, are other ruins, and 2 reservoirs of massive construction. To the E. of this height is a smaller eminence, called *Monte Po*, on which vestiges of a square edifice of large masonry are extant.

The road here crosses the extremity of the broad lava stream which descended from the Monti Rossi in 1669, and stopped in the hollow to the rt., which is bounded by low hills of clay covered with vines, corn, and olives. The lava itself, though nearly 2 centuries have elapsed since it issued from the mountain, is not yet sufficiently pulverised to prove productive to more than broom, spurge, cactus, and orange-coloured lichen, though in the hollows a few fruit-trees are struggling for existence. A long descent, ending in an avenue of acacias, leads you to Catania, which you enter by the imposing gateway, now called "Porta Fortino."

171 m. CATANIA. (See Rte. 26, p. 387.)

ROUTE 8.

PALERMO TO SCIACCA, BY CORLEONE.

	Miles.
Palermo to Parco	7
Parco to Piana de' Greci	9
Piana to Ficuzza	11
Ficuzza to Corleone	12
Corleone to Bisacquino	12
Bisacquino to Chiusa	2
Chiusa to Caltabellotta	12
Caltabellotta to Sciacca	12
	77
Or,	
Corleone to Contessa	10
Contessa to Sambuca	8
Sambuca to Sciacca	14
	71

The *corriera* runs from Palermo to Corleone every Tuesday, Thursday, and Saturday in 9 hours; fare, 1 ducat 80 bajocchi, or $1\frac{1}{2}$ dollar; and returns every Monday, Wednesday, and Friday at daybreak, reaching the capital at 20 o'clock. This vehicle in fine weather continues beyond Corleone to Bisacquino and Chiusa, which it reaches in 11 hrs., beyond which town the road is not carriageable. There is also a diligence which takes the road of Misilmeri and Marineo, and falls into the above line between Piana and Ficuzza. The road from Palermo, as far as the royal residence of Ficuzza, was opened by Ferdinand I. during his forced exile in Sicily; it was continued to Corleone by his son Francis I. in 1828, and the remainder, as far as Chiusa, has been rendered practicable for vehicles, only within the last few years.

The road leaves Palermo by the Porta Nuova, crosses the Piana di Sta. Teresa, traverses the rich plain for 3 m., when it crosses the Oreto by a bridge of 4 arches, restored by Charles II. of Spain in 1673. It then ascends, and hedged with aloes and prickly pears, and bordered by neat villas embosomed in luxuriant orchards, it skirts the base of the

rugged steep mountains which hem in the vale of Palermo to the E. Just before reaching Parco it crosses the mouth of the deep wild gorge of Rebutò, which separates Monte Falcone from Monte Alto, and whose hollow is filled with fruit-trees.

7 m. *Parco* (pop. 3000) received its name from the royal preserves which existed here in the time of William II., and in which that monarch was wont to indulge his passion for the chase. Frederick II. in 1307 built a monastery for Cistercian monks on this spot, and a population sprung up around it as usual. There is nothing of interest in the town—no decent locanda, or house of refreshment, above a mere wine-shop. The men, on festas, dress in blue velveteen, with hessian boots; the women in gay-coloured gowns, with bright red or yellow shawls. Parco, like Monreale on the opposite side of the valley, stands on an eminence, and commands a splendid view of Palermo, its plain, Monte Pellegrino, and the blue Mediterranean, and a drive to it forms one of the most delightful excursions in the neighbourhood of the capital. Its vale is surprisingly rich, rivalling that of Monreale, from which it is separated by a range of low rocky heights partly cultivated with olives. Above Parco, on a bare, yellow, and very steep height, stands the chapel of *Santa Maria Addolorata* a shrine of great sanctity, a pilgrimage to which is a real penance.

Beyond Parco the road, by a series of short zigzags, ascends the mountain which overhangs the town, and which is clothed with corn, olives, and fruit-trees. At every step it commands a more extensive view of Palermo and the Conca d'Oro, of Monreale and the vale of the Oreto, until at 2 m. above Parco it enters the gorge of *Rebutò* and runs along its southern side for 2 m. further, at a great height above the hollow, the sides of which are of fearful steepness, and rugged with crags. But thoroughly to appreciate the scenery of this mountain-pass, the traveller should enter it from Piana de' Greci, when, after winding along heights and among mountains of most forbidding sterility and desolation, he suddenly turns the point at the 11th milestone, and the glorious vale of Monreale bursts upon his view, seen between the steep slopes at the mouth of the gorge. It is a scene such as few countries in the world can offer, and one that can never pass from the memory.

It was by this road that Garibaldi, on approaching Palermo after his victory of Calatafimi, made a feigned retreat upon Corleone, pursued by the Neapolitans, who were exulting in what they supposed his utter discomfiture, when, leaving this road at Piana de' Greci, he struck across the mountains to Misilmeri, on the high-road to Catania; and two days after, to the astonishment of the royal troops, suddenly appeared at the gates of Palermo, which he carried by a *coup-de-main* on 27th May, 1860.

Between this and Piana de' Greci the traveller winds round the verge of several rocky basins of great depth, and after passing a range of picturesque cliffs he comes suddenly upon the town lying on the slope beneath him.

16 m. PIANA DE' GRECI (pop. 7600) is remarkable as the principal of the colonies of Albanians who settled in Sicily in the 15th century, whither, on the death of Giorgio Castrista, or Scanderbeg, and the conquest of Albania in 1466, they took refuge from Turkish tyranny. No less than 23 such colonies were established in Calabria, but 4 bands only crossed into Sicily, where King John II., father of Ferdinand the Catholic, granted them land, and guaranteed to them the free exercise of their religion. They settled at Piana in the year 1488. They still follow the Greek ritual, and adhere to the customs and observances of the Eastern Church, though acknowledging the supremacy of the Pope. The men have dropped the picturesque costume of their race, save that a few still wear the red fez with purple tassel, but the majority wear the black Phrygian cap worn by the Sicilian peasantry of the district. The women, however, pre-

serve the national dress in a coloured gown, generally dark blue, short enough to display the ankles, a bright apron, and a saucy little low-bodied jacket of scarlet, blue, or brown, laced together in front by a coloured cord, the bosom, which it would fail to conceal, being covered with a white handkerchief. Bright scarlet or cherry-coloured ribbon in a large bow on each side of the crown gives a characteristic finish to this piquant costume, which accords well with the arch looks and coquettish manners of many of the wearers. This colony has preserved its language, and all speak Albanian, not Romaic, as has been erroneously supposed; many not even understanding Sicilian. The inhabitants are mostly husbandmen or shepherds, and the town is a collection of mean houses generally of a single story, with here and there a more decent habitation. The better classes of both sexes are not to be distinguished by their dress from Sicilians.

The *Chiesa Matrice*, which is dedicated to St. Demetrius, contains some frescoes by *Novelli* on the walls of the principal chapel. In the lowest row are the heads of St. Basil, St. Gregory the theologian, St. Athanasius, and St. John Chrysostom, now much injured by damp, but displaying a grandeur and intellectual majesty befitting those fathers of the Eastern Church. In the centre is the Resurrection of Christ. "His countenance beautiful and serious, yet at the same time sparkling with joy at having triumphed over the evils of mortality, and over death itself, displays all the character of a God, and impresses the beholder with profound veneration." — *Gallo.* The contrast between him and the rude guardians of the sepulchre, who lie around in various attitudes of astonishment and alarm, is well expressed. In the second row are represented the 12 Apostles, inferior perhaps in majesty to the saints beneath them, but lifelike, and savouring of Caravaggio. In the upper tier the Almighty is seen in the midst of his angels; on one side stands Gabriel, the messenger of mercy, and on the other Michael, the minister of wrath, with sword and shield. In the spandrils of the arch are the Virgin Mary and St. John the Baptist.

In the ch. of the *Capuchin Convent* is shown an Annunciation by *Novelli*, but so ruined by clumsy restorations as to retain few traces of the master's hand.

A couple of miles to the E. of Piana de' Greci, on a bare mountain slope, lies the village of *Santa Cristina*, with nearly 1000 souls. Though often cited as one of the Albanian colonies, it is not strictly so, containing only a few families of that race who have removed from Piana de' Greci.

The valley in which these towns lie is a sort of basin, shut in by bare and lofty heights, the most prominent of which are La Pizzuta and La Cometa. The road mounts by a long winding ascent to the shoulder of the latter, which is particularly precipitous, and at the top of the ridge, 5 m. from Piana, a new view bursts on you, in which the long serrated mountain of Busámmara, with the royal preserves at its feet, and the royal farm of Ficuzza beneath its cliffs, at the distance of 7 m., is the principal feature. This is to the S.; but to the W. opens a wide green vale intersected by a stream in a rocky bed. Nothing can be more dreary or more Sicilian than this vale; ridge after ridge, swell after swell, as far as the eye can reach, and *not one tree*. The only foliage in sight is the distant woods beneath Busámmara. The road descends, winding along the slope of bare valleys, and after a few miles a view opens of Marinéo on an abrupt height in the E., backed by the long serrated range of Chiarastillo, which you pass on the high road across the island from Palermo to Catania. While the heights to the rt. still preserve a swelling downlike character, those on the other hand are broken into glens dark with wood of varied hues, and their crests rise abruptly

into precipices. A little beyond the 27th milestone the road from Palermo by Marinéo falls into that from Piana de' Greci; and a mile further, at a cross-road, stands a marble obelisk facing the points of the compass. The road to the W. beneath the beetling crags of Busámmara is that of Corleone; the bridle-path to the E., through the deep glen of cork-trees, leads to Godrano and Villafrate, and the road before you runs but a mile further to the royal farm of *Ficuzza*, a large yellow pile of 3 stories surrounded by numerous outbuildings, having an air of neatness and comfort about it not common in Sicily.

This was a favourite retreat of Ferdinand I. during his forced residence in the island. Its situation close beneath the craggy precipices of Busámmara, and impending over dense groves of cork, ilex, and birch-trees, which are full of game, gives it attractions for the lover of the picturesque, as well as for the sportsman.

The road now skirts the base of Busámmara for 4 m., traversing a narrow green valley, which lies beneath the long-drawn precipices of the mountain. At 32 m. the road enters a gap between bold cliffs and other heights of similar grey limestone which extend further to the W.; then, crossing this saddle in the range, it skirts the southern base of Busámmara for some distance, crosses a wide, green, treeless valley, watered by a rocky stream, a tributary of the Belici, and ascends to a high ridge, its southern barrier. Busámmara viewed from this side presents a very similar appearance to what it offers on the opposite—a long range of stony heights of irregular outline, utterly bare, and breaking below into deep cliffs, grey or red. On the summit of the mountain formerly stood a Saracenic fortress, named *Calata-Busamar*, vestiges of which are still to be traced. From the ridge aforesaid another vale, less dreary than the last, and in parts darkened by foliage, opens to the view, and the town of Contessa, another of the Albanian colonies, is seen hanging on the olive-clad slope opposite. Corleone lies up the valley on the hither slope to the l., but does not come into sight until you are within a mile of it, when it is seen buried in a recess at the foot of a range of dark cliffs, on which stand the ruins of its castle.

39 m. CORLEONE. *Inns*—several, all wretched, but the "Locanda Grande" in the Piazza, kept by Antonino di Salvo, is the best, in spite of its uninviting entrance. Corleone, though the chief town of the district of that name, is a mean dirty town of 13,123 souls, with a few houses of the old nobility, which appear to share in their decayed fortunes. The town lies in a nook among the mountains, entirely sheltered from the scirocco, which is very prevalent here, and in spring blows with great violence.

The *Chiesa Matrice* is a spacious and domed church, without architectural beauty. The holy water basins are of *quattrocento* art, that in the l. aisle bearing a small relief of the Baptism of Christ. There are no pictures worthy of notice. The woodwork in the choir is quaintly carved.

In the *Capuchin Convent*, which stands at the entrance of the town in a grove of pines and cypresses, is a large altar-piece in oil attributed to Novelli, but it is more probably by *Giacomo lo Verde*, his pupil. It represents St. Francis surrounded by the heads of his order receiving from Jesus Christ his rule, in the shape of a scroll. The picture is so low-toned, and the ch. so gloomy, as to render it difficult to pronounce on its merits No other churches possess any interest for the traveller.

Though Corleone can boast an existence before the days of the Saracens, who took it in 840, and called it "*Korlioni*," it contains few traces of antiquity. Just below the Chiesa Matrice, and opening on the Piazza, is an ancient gateway, with a sharply-pointed arch, and a groove for a portcullis, which probably dates from Norman times. The ruins also of two mediæval castles dominate the town. The upper one, called *Castello Soprano*, stands at the verge of the high cliffs which overhang the town on the E., and whose

horizontal stratification forms a singular feature in the scene. A round keep in ruins, with fragments of the outer walls, are all that remain of this fortress. Just beneath it are the ruins of a chapel called *Madonna del Malo Passo*, and the spot, from the fury with which the wind at times sweeps the crest of the ridge, well deserves its name. The other fort, called *Castello de' Carcerati*, from being now used as a prison, crowns an isolated rock of great steepness on the S.W. of the town, and is reached by a flight of steps cut out of the precipice. In 1237 the Emperor Frederick II. granted Corleone, which was a royal fief, to Otho de Camarana, a noble soldier of Lombardy, as a residence for certain of his countrymen, who, having suffered from the evils of war on the continent, sought a more peaceful abode in the insular dominions of the emperor. This colony of Lombards entertained deadly hatred to the Guelphs and Angevins, and, eager to shake off the burdens imposed on them by the near neighbourhood of the royal farms, were the first people in Sicily to support the citizens of Palermo on the outbreak of the Sicilian Vespers. They formed a league of mutual assistance and reciprocity of citizenship with the capital; and for their prompt boldness and effectual aid on this occasion Corleone was ever after honoured with the title of "the Valiant." During the war that followed the Vespers, Corleone well maintained her reputation for valour, and in 1302, when Charles of Valois advanced to assault it, the citizens boldly threw open one of their gates and cut to pieces all the Angevins who dared to enter. After a siege of 18 days Charles retired from the walls with shame and loss.

In Fazello's time the citizens of Corleone still spoke the Lombard dialect; and though this is now merged in the Sicilian, their northern origin may yet be detected in the fairness of their complexions and the cast of their features, so different from that of the inhabitants of Palermo and the neighbouring coasts. Many of the women are pretty; those of the lower orders wear white woollen shawls over their heads.

From Corleone there are 2 routes to Sciacca, the shorter being through Contessa and Sambuca, but the more convenient through Chiusa and Caltabellotta; the road as far as the former place, or 13 m. from Corleone, being carriageable. This road crosses the ridge of *Monte de' Cavalli*, about 2 m. S. of the town, on whose summit are traces of ancient habitation; and a second ridge, called *Monte Barracu*, to *Campofiorito*, a village of 1000 inhabitants. It then ascends to

Bisacquino, or *Busacchino*, 12 m. from Corleone, a town of 8700 souls. 2 m. beyond Bisacquino to the S. is the small town of

Chiusa (pop. 6500), taking its name from its ground having been originally *enclosed* as pasture-land for horses. The town was built in 1320 by Matteo Sclafani, Count of Adernò, and lord of the fief. In the *Capuchin Convent* in this town is a picture of the Adoration of the Magi by *Zoppo di Ganci*. On a lofty cliff-bound rock, 2 m. to the W. of Chiusa, stands the village of

Giuliana, whose castle and fortifications were constructed by Frederick II. of Aragon. The *Chiesa Maggiore* presents a peculiar specimen of Sicilian Gothic, with pointed arches resting on stunted columns. In this neighbourhood are found many varieties of jasper and agate, and in certain spots the very road is paved with agates. Mines of gold, silver, and iron, with quarries of adamant and porphyry, are said to have been worked here in ancient times.

About 10 m. to the E. of Chiusa, between Corleone and Bivona, and on the summit of a hill, is the town of *Palazzo Adriano*, of 5582 inhabitants, the first of the sites colonised by the Albanian refugees in the 15th century. Here 4 families, nearly related to Scanderbeg, established themselves in 1467, and were followed by other refugees, who settled at Piana, Mezzojuso, and Contessa.

Between this town and the great

Monte di Cammarata, to the E., and near the little town of Santo Stefano, is the *Monte Quisquina*, a spot celebrated in the saintly annals of Sicily as the retreat of the Virgin Rosalia, when she fled from the Norman Court of Palermo to devote herself to God, and where she dwelt some years in a cave, until transported by angels to Monte Pellegrino. The ch. raised on the spot contains a marble statue of the saint by *Leonardo Pennino*, represented in the act of carving the inscription which is shown in the cavern adjoining as having been cut in the rock by her own hand:—"Ego Rosalia, Sinibaldi Quisquinæ et Rosarum Domini filia, amore Domini mei Jesu Christi in hoc antro habitari decrevi."

Some miles S. of Chiusa, after passing the hamlet of S. Carlo, you cross from the province of Palermo into that of Girgenti, and following the course of the Fiume di Caltabellotta, you reach the town of that name.

65 m. *Caltabellotta*, a town with a Saracenic name derived from the cork-woods in the neighbourhood—*Kal'at-al-Bellut* (Castellum Quercuum)—is of prior origin, since it was captured by the Saracens in 840. It is most picturesquely situated around an ancient castle which crowns a steep rock overhanging the stream, and commanding a distant view of the sea. It now contains 5300 inhabitants. The *Chiesa Matrice* is a beautiful relic of the middle ages, resembling a mosque, with a single row of columns down the middle. The ch. of *S. Giovanni* is also of early architecture. Caltabellotta gave its name to the treaty between Frederick II. of Sicily and Charles of Valois in 1302, by which an end was put to the War of the Vespers; the independence of Sicily was recognised by Anjou, and Frederick was acknowledged as the rightful sovereign. A mile distant, at the southern angle of the mountain, on the spot now occupied by the chapel of *Santa Maria a Monte Vergine*, stood the ancient city of

Triocala, which took its name from τρία καλὰ, "three good things," which Diodorus tells us were, an abundance of springs of excellent water, a territory richly cultivated with vines, olives, and fruit-trees, and a position on an impregnable rock. It stood at the height of 2316 ft. above the sea. The mountains of Caltabellota, however, rise to the height of 3690 ft.

Five or 6 m. to the E. of Caltabellotta is the town of *Burgio*, with nearly 6000 inhabitants. The *Chiesa Maggiore* is of Norman origin, and retains portions in that style of architecture. In the Sacristy are a head by *Ribera*, and a half-length of the Virgin, painted on wood, of Byzantine art. In the church of the *Capuchin Convent* is a picture by *Zoppo di Ganci*, illustrating the words of Isaiah, "I have trodden the wine-press alone." In another church is a marble statue of St. Vitus, by *Antonio Gagini*, bearing his name, and the date 1522.

Twelve miles more to the S., after skirting the base of Monte San Calogero, you reach Sciacca.

77 m. SCIACCA. (See Rte. 6, p. 187.)

The short route to Sciacca from Corleone is in no part carriageable. At 9 or 10 miles' distance you reach

Contessa, or *Contissa* (pop. 3510), one of the Albanian colonies settled at the close of the 15th century. Near this, to the E., on the spur of a lofty height, are the remains of the Saracenic fortress of *Calatamauro*; and in the heart of a wood stands the noble monastery of *Sta. Maria del Bosco*, erected by the Olivetani, but now inhabited by Augustine monks. The ch. is spacious and handsome. The altar-piece of the Virgin, St. Augustine, and other saints, is by *Lo Forte*; the other pictures chiefly by *Mariano Rossi* of Sciacca.

2 m. W. of Contessa, crowning a lofty height, are the ruins of the Saracenic fort and town of *Calatamar*—"Cal'at-al-almar." 3 m. further westward, overhanging the l. bank of the *Fiume Belici*, is the

Rocca d' Entella, a lofty, isolated table-rock, some 4 m. in circuit, surrounded by precipices, so as to be accessible only from the S.E., from the spot called the Petraro. Foundations of buildings, fragments of columns, and other architectural remains which strew the surface of the plateau, show the site to have been inhabited in ancient times. Here stood *Entella*, a town of the Sicani; the origin of which is ascribed to Entellus, one of the companions of Acestes,—

"Troïa Crimiso conceptum flumine mater
Quem genuit,"—

the founder of Segeste. In 403 B.C. a band of Campanian mercenaries, dismissed by Dionysius of Syracuse, were hospitably received at Entella. Requiting this reception with treachery, they rose in the night, put all the male inhabitants to the sword, and, taking possession of the women, established themselves at Entella. The city was utterly destroyed in 1224 by the Emperor Frederick II. for the rebellion of its Mussulman inhabitants, who, with those of the neighbouring Jeto, were removed to Nocera, near Naples, and gave that town its cognomen of "de' Pagani." Entella was of old famed for its wine; but corn now covers the site. At the base of the height, towards Calatrasi, is a quarry of alabaster; here are also mineral springs.

2 m. from Entella, higher up the Belici, is the Saracenic fortress of *Calatrasi*, crowning a lofty peak, which rises above the ruins of the town of the same name.

On leaving Contessa you enter the province of Girgenti, and skirting the base of Monte Genuardo, after 8 m. you reach the town of

Sambuca, situated on the rt. bank of the Fiume Cannitello, and containing nearly 8000 inhabitants. It is of Saracenic origin, its name being a corruption of "Rahal-Zabuth," or the village of Zabuth, as shown by a diploma of King William II., dated 1185. Not far from this, in the *Contrada del Polizello*, is said to be an inscription in Greek characters carved on the rock. A ride of 14 m. over wild undulating country brings you to Sciacca, which you enter from the N.

71 m. SCIACCA. (See Rte. 6, p. 187.)

ROUTE 9.

PALERMO TO GIRGENTI, BY LERCARA.

	Miles.	Posts.
Palermo to Abate	5	
Abate to Misilmeri	4	1
Misilmeri to Ogliastro	7	
Ogliastro to Villafrate	5	1½
Villafrate to Ponte di Vicari ..	9	1
Porte di Vicari to Lercara ..	11½	1½
Lercara to Sotto Cammarata ..	13	1½
Sotto Cammarata to Castel Termini	13	1½
Castel Termini to Comitini ..	13½	1½
Comitini to Girgenti	13	1½
	94	11

For 36 m. this is the high road across the island to Catania (vide Rte. 7), but just before Manganaro the road to Girgenti branches to the rt. and runs to the town of Lercara. Beyond this a carriage-road to connect Girgenti with the capital has recently been constructed. The *corriera* leaves Palermo for Girgenti on Tuesdays, Thursdays, and Saturdays at 7 P.M., reaching Girgenti in 18 hours, A diligence runs from the capital to Girgenti every Monday, Wednesday, and Friday, at 7 A.M., stopping for the

night at Lercara. The fare by either conveyance is 19 lire 75 centesimi.

41½ m. LERCARA DE' FREDDI, so called from its elevated position among the mountains, is a place whose importance has been much increased of late years by the sulphur-mines opened in its neighbourhood. It has 7500 or 8000 inhabitants, but is a miserable town of mean hovels, and contains nothing of interest beyond its mines and its *locande*, the latter, as the diligence to Girgenti always halts here for the night, attracting the most visitors. All, however, are dirty and comfortless. The best is perhaps the "Locanda dell' Italia," kept by Luigi Ferrara, near the entrance of the town from Palermo. The sulphur dug up at Lercara is shipped at Palermo, and the road hence to that city is always well sprinkled with carts used in the conveyance of that valuable mineral. The mines are on the hill-slopes around the town, and their sites are marked by the heaps of red and yellow ore, or grey dross, around the mouths of the pits.

It is not difficult to reach Lercara in one day, either by carriage or on mules, but it is not so easy to induce muleteers to do the remaining 52½ m. to Girgenti at a stretch. They will say that it is impossible for them to get further the second day than Castel Termini, but as there is most miserable accommodation at that town, and none whatever at any other place between Lercara and Girgenti, it becomes an object of importance to the traveller to accomplish the whole in one day. This can be done by leaving Lercara at a very early hour, and making short cuts wherever practicable, especially by keeping down the valley of the S. Pietro to the Passo Fonduto, and avoiding the long and tedious ascent to Castel Termini, by which a saving of many miles is effected. This can only be done on horseback. The 52½ m. may thus be reduced to something little above 40, which except in very heavy roads, is not too much to demand of a Sicilian mule for 2 days consecutively.

Beyond Lercara the road winds along an elevated ridge, commanding a view of the greater portion of the interior of Sicily. It is the same wild mountainous scenery that meets the eye in every part of the interior; but here, from the elevated and central position, the view embraces a vast sea of mountains, more or less lofty, and more or less abrupt. In the S. rises the huge double-peaked mass of Monte Cammarata; and more to the E., separated from it by the vale of the S. Pietro, a lower range, among which the singular conical heights of Mussomeli and Sutera arrest the eye. In the N. is the sharp peak of S. Calogero, overhanging Termini and the sea, and in the N.E. the long range of the Madonian mountains, their snowy crests sharp and defined against the blue sky, and towns and villages, like eagles' eyries, at a great height clinging to their dark slopes. Embedded among these mountains, and stretching far eastward, lies a valley of great depth and utter bareness, one unbroken sheet of green; above which, in the E.S.E., and in the extreme horizon, soaring above all minor mountains, is the lonely snow-crest of Etna, not to be mistaken by him who has once seen it. The whole is as grand a piece of mountain scenery as Sicily can produce.

The road descends the bare hill-side by many windings into a cultivated valley, which opens to the S. and appears to stretch up to the base of Monte Cammarata. After a few miles the valley widens out to the rt. into a richly-wooded plain, enclosed by olive-clad slopes, and the town of *Castronovo* is seen on a hill-side above it, at the base of cliffs whose crest bristles with the scattered fragments of a feudal castle. The town contains 4000 inhabitants, but has no interest beyond these ruins and its picturesque situation. The road leaves it a little to the rt. The equestrian may save time by taking a path which leads directly S. into the vale below the town. In the hollow he crosses the *S. Pietro*, a small stream which takes its rise in the hills near Castro-

novo, and flows southward, guiding him for many miles towards Girgenti, till it turns to the W. and falls into the sea at the ruins of Heraclea, under the name of the Platani. It is the *Halycus* of antiquity, and long formed the boundary between the Greek and Carthaginian territories in Sicily. It flows in a rocky bed, through a valley hemmed in by brown swelling heights of pasture, to whose bareness the occasional olive and fruit-groves on its banks form an agreeable contrast. At some distance further, the hills on the rt. side of the valley sink down, and disclose the huge double-headed mass of Monte Cammarata, in winter capped with snow, with the town of that name high on its bare slope 3 m. from the road.

Cammarata.—This is a place of 5000 inhabitants. The ch. of *St. Agostino* contains a picture of the Madonna delle Grazie by *Rosalia Novelli.* Much further down, the village of *Acquaviva* is seen on the mountains which flank the valley to the E., and to the S. of it, on a lofty ridge stands the town of

Mussomeli, of Arabic name, though the town claims to have been built by Manfred Chiaramonte in the 14th century. The castle, a mile further to the E., was erected by the same noble, and, being in an excellent state of preservation, presents a fine specimen of mediæval architecture. The *Palazzo Trabia* contains some pictures, and among them a St. Christopher, a large oil painting, reputed an original by *Pietro Novelli*, but probably only an excellent copy; the Three Kings, in half-lengths, copied from Rubens by *Novelli;* the Presentation in the Temple, by *Rosalia Novelli*, his daughter; and Christ before Pilate, by *Matthew Stommer.*

Sutera.—Three miles further S. from the same range of heights rises the still loftier and truncated cone of *Sutera*, with the town circling its base, and the chapel of S. Paolino, a shrine of great sanctity and reputed miraculous powers, crowning its highest point. The castle, which has fallen into ruin, was once the prison of Philip, Prince of Taranto, son of Charles the Lame, who was taken captive at the battle of Falconaria, and confined here as one of the strongest fortresses in the island, till he was released by the peace of Castronuovo in 1302.

High among the mountains on the opposite side of the valley stands the town of Castel Termini, to which the road winds in many steep turns; but the equestrian, if bound to Girgenti, may here quit the high road, and leaving this town to the rt. continue straight down the valley towards Comitini, meeting the road again at the Passo Fonduto.

67½ m. *Castel Termini* (pop. 6614), a mean dirty town, lying on a plain high among the mountains, and commanding superb views of the neighbouring country to the E. and S. The *locanda* is intensely Sicilian, and devoutly to be shunned by all who seek repose. The town is thriving rapidly, in consequence of numerous sulphur-mines recently opened around it; and a handsome equipage or two in its rugged streets will astonish the traveller. Castel Termini has 11 churches and a convent of Franciscans, but of these, two only possess any interest.

The *Chiesa Matrice*, a neat domed building of simple architecture, contains 2 pictures by *Giuseppe Velasquez* of Palermo—the Woman taken in Adultery, and Christ driving the Money changers out of the Temple; the former the better. *San Giuseppe* has an altar-piece of the Virgin and infant Saviour interceding for souls in purgatory, by *Andrea Carreca* of Trapani, a pupil of Novelli. In the treatment, colouring, and chiaroscuro, the style of the master is clearly traceable.

On leaving Castel Termini the road winds down to a narrow pass between steep cliffs, those on the l. showing many seams of alabaster. On emerging from this gorge a prospect of wild magnificence opens to the S., through which the Platani winds in a wide green valley to the sea. Below the road,

amid rocks which rise abruptly like castle walls, are sulphur-mines, but, save a few scattered dwellings on the slope around it, the eye seeks in vain, in the vast tract of country beneath, for signs of habitation, either among the billowy range on the other side of the valley, or among the tamer heights on this, and finds it only in the distant towns of Aragona and Comitini, on a low bare ridge, far on the way to Girgenti. As you descend the slope, which for some distance is cultivated, you perceive here veins of alabaster, there strata of gypsum among the rocks by the wayside; and as you wind down to the valley of the S. Pietro your eye revels in the wild mountain scenery, in which an ancient Saracenic castle, with its square keep amid an outer circuit of walls, among the heights to the rt., forms a highly picturesque object. It is called "*Feudo di Santo Angelo.*" You ford the San Pietro at a spot called *Passo Fonduto.* On the rt. bank is a fountain called *Fontana Fredda*, of some celebrity in this thirsty land. Here a branch, a mere bridle-path, forks to the rt., crossing bare rounded downs to Aragona, while the high road follows the hollow to the l. to Comitini. These two towns stand on a bare ridge some 12 m. from Girgenti, and more than a mile apart, separated by a green hollow — Aragona conspicuous with the massive palace of its feudal princes; Comitini with the grey and red heaps of ore and dross from the sulphur-mines immediately around it. The former is a baronial town of some antiquity; the latter is of recent origin.

78 m. *Comitini* is a miserable village of 1000 souls, and no *locanda*, but has a large modern ch. with a neat façade. It is remarkable only as the site of the most important sulphur-mines in the vicinity of Girgenti. There are 2 of them, called "La Crocella" and "Manderazzi," belonging to Don Ignazio Genuardi of Girgenti; and, as the traveller, when in that city, if he expresses any curiosity to see a mine, is generally sent to Comitini, it may be well for him to halt here awhile and inspect one of them *en passant.* The factor, who resides in the village, does the honours with true Sicilian courtesy. These 2 mines yield 140,000 cantars, or 10,937½ tons a-year, worth about 70,000*l.*, and give constant employment to 700 persons, at the daily cost of about 60*l.* sterling. The ore, which is brought to the surface in baskets by boys, is melted in a kiln, and the pure mineral running off, flows into moulds, in which it cools and cakes, and becomes the sulphur of commerce. Each cake or *ballata* weighs 70 *rotoli*, or 122½ lbs. avoirdupois, and 2 *ballate* are a sufficient load for an ass or mule. The sulphur produced here is shipped at the Molo of Girgenti, and the road to that port is thronged day and night at certain seasons with carts and beasts of burden laden with the mineral, or returning to fetch more. The labourers in these mines come chiefly from the opposite town of Aragona.

Aragona (pop. 7213) is a wretched town of mean houses, and stands in the midst of bare green downs, to which the pines and cypresses, the olives, almonds, and carobs on the steep above the town, form a pleasing contrast. Beyond a Madonna, by *Guido*, in the palace of *Barone Rotoli*, there is nothing of interest here, not even a locanda; but the huge grey residence of the princes of Aragona is a conspicuous object, visible at the distance of many miles. It is an imposing pile of Renaissance architecture, though the fresh marble escutcheon over the portal, and the dilapidation and desolation within, tell a melancholy tale of fallen fortunes, too common in Sicily.

The road to Girgenti crosses a bare undulating corn country, variegated with green and brown, according as the downs are cultivated or not. At 2 m. beyond Comitini it passes other sulphur mines on the mountain-slope. From this spot the towers of Girgenti may be distinguished in the S., cresting the long straight ridge which was the Acropolis of the ancient city; and

in the S.W., at several miles' distance, the mud-volcanoes of Maccaluba may be descried glittering in the sun. You now descend into a wide green valley, enclosed by rounded and flat-topped hills; and at 3 m. from Comitini the road branches to the rt. to Aragona, and to the l. to Canigattì and Caltanisetta. At some distance from the road in this direction, a singular peaked rock, rising abruptly from the plain, and white as snow, arrests the eye. It is called "*La Rocca di Ciárole.*" Where the road ascends a ridge, two other white rocks come into view at several miles' distance in the other direction, or to the W., with the village of *Giancascio* on a height between them. Just before reaching the *catena*, or turnpike, 4 m. from Girgenti, a bridle-path turns over the downs to the rt., which is the short cut from that city to Aragona. About 3 m. from the high road, and ½ m. off the bridle-path to the W., are the singular mud-volcanoes, called the

Maccalube, which should be visited by all curious in natural phenomena.

"The Maccaluba, probably a corruption of the Arabic word 'makloube,' or upside-down, consists of numerous little hillocks with craters, on a kind of large truncated cone of argillaceous barren soil, with wide cracks in all directions, elevated nearly 200 ft. above the surrounding arid plain, and about ½ m. in circuit. These craters are continually in action with a hollow rumbling noise, and by the exertion of a subterraneous force they throw up a fine cold mud mixed with water, a little petroleum and salt, and occasionally bubbles of air with a sulphureous taint. The eruptions are more violent in hot than in rainy weather, owing perhaps to the outer crust acquiring a greater consistence. Sometimes reports, like the discharge of artillery, are heard, and slight local earthquakes are felt; until, at length, the whole is eased by an ebullition of mud and stones, sometimes ejected to the height of from 30 to 60 feet, though the usual spouts reach only from a few inches to 2 or 3 feet, increasing in violence at intervals. I was informed that a warm sulphuretted hydrogen gas occasionally escapes from the fissures, but I could not discover any agency of fire; and Fahrenheit's thermometer, when immersed, rose only to 58°. The adjacent country is composed of a calcareous basis, intermixed with a large proportion of quartzose breccia, argil, gypsum, pyrites, sulphur, and rock-salt."—*Admiral Smyth.*

The above description requires to be qualified, inasmuch as these miniature volcanoes have not been known for many years past to throw up jets of mud or water, or to emit reports of any description. Beyond the continual rising of the gas to the surface of the muddy water in the little craters, and the overflow of the mud, there has long ceased to be any action in the Maccalube. "These 'air-volcanoes,' as they are sometimes termed, are known to have been in the same state of activity for the last 15 centuries, and Dr. Daubeny imagines that the gases which escape may be generated by the slow combustion of beds of sulphur, which is actually in progress in the blue clay out of which the springs rise. But as the gases are similar to those disengaged in volcanic eruptions, and as they have continued to stream out for so long a period, they may perhaps be derived from a more deep-seated source."—*Lyell.* These singular volcanoes may be made the object of an excursion from Girgenti, from which they are between 6 and 7 m. distance; but after heavy rains the path over the downs is scarcely practicable. They will hardly be found without a guide.

As you approach Girgenti the road winds round an almond-sprinkled height, on which are the sulphur-mines of Verluccia. The still loftier height immediately to the S. is that of Girgenti; the cliffs which crest the high steep slope are those of the Rupe Atenea, the citadel of the ancient Agrigentum; and the towers of the castle and cathedral at the western extremity of the ridge mark the site of the modern town, which hangs on the southern and gentler slope of

the ridge. In the hollow a road branches to the l. down the valley to Favara: and another to the rt., round the base of the height to Molo. A long winding ascent leads to the Porta Bibería, the northern and upper entrance to Girgenti.

GIRGENTI.—See Rte. 6, p. 194.

ROUTE 10.

PALERMO TO MESSINA, BY THE COAST.

	Miles.	Posts.
Palermo to Ficarazzi	6	
Ficarazzi to Santa Flavia	4	1¼
Santa Flavia to Sólunto	1	
Sólunto to Altavilla	3	
Altavilla to Trabía	7	
Trabía to Términi	4	1¾
Términi to Buonfornello	9	
Buonfornello to Roccella	3	
Roccella to Cefalù	12	
Cefalù to Finale	12	
Finale to Castello di Tusa	6	
Castello di Tusa to Santo Stefano	6	
Santo Stefano to Caronía	6	
Caronía to Torre Lauro	6	
Torre Lauro to Acqua Dolce ..	6	
Acqua Dolce to Santa Agata ..	3	
Santa Agata to Torrenova ..	3	
Torrenova to Capo Orlando ..	9	
Capo Orlando to Brolo	6	
Brolo to Giojosa	6	
Giojosa to Patti	8	
Patti to Tíndaro	6	
Tíndaro to Falcone	3	
Falcone to Barcellona	9	
Barcellona to Spadafora	12	
Spadafora to Bavuso	3	
Bavuso to Divieto	1	
Divieto to Gesso	3	
Gesso to Messina	10	
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From Palermo to Messina by the northern coast there is no coach-road. There is indeed a carriageable road as far as Cefalù, 49 m., and again between Patti and Messina, 47 m.: but a great part of this direct route between the two great cities of Sicily has of necessity to be accomplished on horseback; and as there is a doubtful chance of procuring beasts at Patti or Cefalù, the tourist should make up his mind to do the whole coast in the saddle. The *corriera* runs to Términi and Cefalù every Monday and Friday; it carries only 3 passengers, and the fare is 1 ducat and 60 bajocchi. There are also 5 bajocchi to be paid as buonamano to the postilion for each post, of which there are 6, viz.—

Palermo to Santa Flavia	1¼
Santa Flavia to Términi	1¾
Términi to Roccella	1½
Roccella to Cefalù	1½
	6 posts.

Besides this, there are *vetture* running to Términi daily, at noon, in 4 hours, each carriage holding 4 inside and 1 out. The fare is 6, 8, or 10 tarì, according to the seat.

This road, as far as the 1st post, or Santa Flavia, has already been described at p. 140, in "EXCURSION FROM PALERMO TO BAGARIA AND SÓLUNTO." A mile beyond Sta. Flavia the road reaches the shore of the beautiful bay of Términi, at the *Villa di Sólunto*, or *Palazzo Fruccioli*, and then turns to the rt. between hedges of aloes and cacti, skirting the bay, at the foot of hills dark with vineyards and olive-groves. At the 12th milestone a road opens to the rt. to Castellazzo, 2 m. Traversing the sandy beach, beneath the grand craggy range of San Michele, and crossing the *Fiume Milicia*, which has its source in the Saracenic baths of Cefalà (vide p. 217), and is spanned by a fine bridge of 3 arches, completed by Charles III. in 1736, you reach

14 m. *Altavilla*, a hamlet on the shore. On the height above it, a mile to the rt., is a village of 2400 souls, more appropriately bearing the same designation. The river is also called *Fiume di S. Michele di Campo Grosso*, from an ancient ch. of that

name, whose ruins still crest an olive-clad height near Altavilla. It is one of the earliest Norman structures in Sicily, having been founded by Robert Guiscard, in 1077; and in plan nearly resembles S. Giovanni degli Eremiti in Palermo; and exactly corresponds with a little Romanesque ch. in Istria, dedicated to St. Catherine, which is of still earlier date. In plan it is a Latin cross with a single aisle and 3 apses, the side ones being recessed from the transepts. It was originally attached to a Basilian monastery founded by the same prince, of which traces may be seen in the ruins around, and in a neighbouring cistern. The ch. is now commonly known by the name of *La Chiesazza*.

At this part of the road the slopes are planted largely with sumach, one of the most important products of Sicily, which is grown extensively on this northern coast. At 16 m. you pass the *Torre Scipi*, a square martello tower, of which there are many on the coast of Sicily, built some ages since to guard against surprises from Barbary corsairs. They served rather as beacon-towers than forts, being too small to hold more than a handful of men, and were constructed without doors, the only entrance being a window on the upper floor; the guard drawing up the ladder after entering. The coast here begins to assume a different character; bold rocks of yellow limestone, feathered over with the dwarf-palm, spurge and cactus, skirt the shore, and are particularly wild and picturesque about the *Torre delle Mandre*, a beacon-tower of the 16th cent., till lately used for the telegraph, which crests the cliffs of Capo Rosso. Halt a moment on this headland to enjoy the view eastward, of Trabia on the bright tower-studded, olive-fringed shore; of Términi beyond, with its castle overhanging the town and blue bay; of the grand bare mass of Monte San Calógero, with its Alpine crest of snow; and of the varied coast beyond, terminating in the bluff headland of Cefalù. The road continues along the shore beneath olive-slopes to *San Nicola d' Arena*, a large round keep of the 15th century, with machicolated battlements, at 18½ m. from Palermo. Here is a *tonnara*, or station for the capture of the tunny-fish which abound on this coast in the summer season. A little beyond, a road opens to the rt. leading to the Casino of the Marchese Artale, on the slope of Monte Sant Onofrio, 7 m. distant.

21 m. *Trabia*, a town of 3000 souls, with one long street, lying at the foot of a lofty cliff, hung with cactus, spurge, and purple stocks, which in Sicily are wild flowers. It used to be a fief of the princes who took their name from the town; and their baronial castle still stands on the shore, built in the latter half of the 16th century, its stern features softened down by the requirements of modern times. Here is another *tonnara*. The country abounds in corn, vines, olives, and sumach, but you look in vain for the plantations of sugar-canes, which Fazello tells us were extensively cultivated here in his day, some 3 centuries since. In a church called *La Madonna della Trabia*, near the Casino of the Baron Palmeri, is an oil-painting ascribed to *Novelli*, representing the Almighty directing an angel to paint the portrait of the Virgin Mary.

The road continues beneath cliffs of grey schistose limestone, and as it approaches Términi, that city on its rocky plateau, beneath the towering heights of S. Calógero, and washed by the blue Mediterranean, forms a commanding feature in the scene, well meriting, as thus seen, the proud title, bestowed on it by the Emperor Frederick II., of "La Splendidissima." At 2 m. from it the road crosses the *Fiume di Términi* by a very lofty and steep, yet substantial bridge of a single arch, erected more than a century since by Charles III. Bridges being rarities in Sicily, this is looked on as a great triumph of art—the only bridge in the island worthy the name, say the Terminesi, who maintain that it exemplifies one portion of the proverb which states that

Sicily has but "one mountain, one fountain, and one bridge"—"*un monte, un fonte, ed un ponte.*" The torrent that flows beneath it is subject in winter to such sudden increases of volume, and such paroxysms of fury, that it swept away no less than 6 bridges before this was erected. It rises some 50 miles inland, near the town of Prizzi; then takes the title of *Maragano*, from the castle of that name, which it washes; then, after receiving several tributaries, flows below Vicari, where it is crossed on the high road to Catania; next washing the base of Monte Santa Caterina, it takes the name of *S. Giuseppe;* still lower, where it flows beneath Caccamo, it is known as the river of *S. Leonardo;* and it falls into the sea as the *Fiume di Termini.* From this bridge the road ascends through olive-groves to Términi, commanding on its way fine views inland of the grand ravine of S. Leonardo, separating Monte Cane on the rt. from the loftier mass of Monte S. Calógero.

25 m. TÉRMINI. *Inns:* "Nobile Locanda d' Imera," called also "Locanda di San Domenico," because it is a portion of an old Dominican Convent, whose cloisters may be traced in the stables. It is kept by Giuseppe Piraino, who offers the traveller clean beds and much civility. This is in the Piazza in the upper part of the town. In the lower part, in the Piano de' Caricatori, just within the Porta di Cefalù, is the "Locanda dello Stesicoro," kept by Giuseppe Máscari, and of attractive neatness and cleanliness, but the charges are said to be less reasonable than in the other locanda. There is also an inn attached to the Bagni, which is well spoken of.

Términi is a town of considerable size and importance, containing 23,193 inhab., who are employed chiefly in fishing for tunny and anchovies, and in the cultivation of corn, wine, oil, sumach, and rice. It is built partly on the plateau on which stands the castle, and partly on the slope and in the hollow below it; and is surrounded by a mediæval wall now rapidly falling to decay. In the upper town are some wide streets and respectable buildings, with a few palaces of the old nobility; the lower town is less aristocratic, with mean houses, and streets narrow, dirty, and inconveniently steep. The women wear a black silk veil on their heads, but of smaller size than that worn at Catania and Syracuse.

In the upper town is a large *piano* or square, which has the Castle to the N., the Chiesa Matrice to the E., the Casa Comunale on the S., and the old ch. of Santa Caterina on the W., and commands a magnificent view of the bay, the town, and the mountainous coast, which are best seen from the little *Flora* behind the Chiesa Matrice.

The *Castle*, a fine pile of mediæval times, on the brow of a lofty cliff, entirely commands the town and coast. It contains some curious Arabic inscriptions, but being now used as a prison, it is not easy to obtain admission.

The *Chiesa Matrice* is externally a mean building in the Renaissance style, with an unfinished façade, though bearing the date of 1524. It is spacious, and is divided into 3 aisles, by Ionic columns of grey marble. In the rt. transept hangs an old crucifix, painted in the Byzantine style, on a gilt ground, said to date only from the 16th century. There are no other works of art in this ch. worthy of attention; but embedded in its outer wall is the fragment of a Corinthian cornice of Roman times.

Santa Caterina is a small and mean ch., interesting only for its antiquity, and for its curious frescoes and inscriptions. Its pointed doorway, with a single flat order, dates from the 13th century. Over it is a bas-relief of the saint in a small temple, supported by 2 angels. The interior has no architectural beauty, but the walls are covered with frescoes illustrative of the life of St. Catherine; very curious, though of mediocre art. There is no attempt at perspective save in the

architectural backgrounds; no chiaroscuro; and the outlines have all the dryness of an early age, yet there is no lack of expression. The frescoes in the upper band are evidently prior to those below them, and may be of the end of the 15th century, though in parts they have been subjected to repairs. In one place the date of 1546 is legible. But the most singular feature about these frescoes is the inscriptions descriptive of them, which not being in Italian, might be supposed by the tourist to be in Sicilian, were he not assured that they differ so widely from the modern dialect of the island as greatly to puzzle the natives. No one, however, acquainted with the Italian will be at a loss to understand them. We give a few specimens. "*Comu Lumperaturi comandau chi la beata Sta. Caterina li fussiru strazzati li carni cum liranpini.*" "*Comu lo imperaturi fichi moriri la imperatrichi et tuti lisoi donni li quali eranu dati a Cristu.*" "*S. Caterina standu prixuni la notti apparsi un vangilu disi chi non haviu paura.*"

San Domenico contains a marble painted statue of the Virgin, of the 15th century, and a marble sarcophagus of Pietro Ossorio, with his statue in armour, reclining on the lid (dated 1555)—some arabesques of the same period attributed to the school of Gagini—a picture of S. Cosmo healing a wounded youth, by *Vincenzo La Barbera*, a native artist of Término, bearing his name and the date of 1612—and a Conception in oil, attributed to *Pietro Novelli*, and resembling the treatment of that master, though hardly displaying his excellence.

In *Santa Maria di Gesù* is a curious Pietà in marble, with the Virgin supporting her dead son in her lap, bearing date 1480. Behind the altar a fine marble monument to Giambattista Romano e Ventimiglia, who died 1552, and who reclines grandly in effigy on the lid of his sarcophagus, is worthy of notice. The pictures of St. Francis and of the Virgin are ascribed to Novelli. In the square in front of the ch. is a marble cross with *quattrocento* reliefs.

La Nunziata contains a singular Presepio in marble. The picture of the Annunciation is by *Barbera*, and another is by *Giacomo Lo Verde.*

S. Francesco is an early ch. in the pointed style, with the dog-tooth prominent in the labels.

Santa Maria della Misericordia once contained some frescoes by Novelli.

San Giovanni di Dio, now used as a hospital, has a Norman gateway, and the windows on the upper floor have double lights, separated by slender marble columns, and prominent labels with foliated corbels.

San Giuseppe has a picture of the Virgin by *Monócolo* of Racalmuto.

San Jacopo, below the Matrice to the S., has an early campanile, with double lights.

Término is a corruption of Thermæ, for the city occupies the site of the *Thermæ Himerenses*, where, on the destruction of the ancient Hímera by Hannibal, son of Gisco, in the year 408 B.C., the few surviving inhabitants established themselves; though another account represents it as founded by the Carthaginians in the year 407 B.C. Thermæ received its name from the hot springs which rise here — the θερμὰ νυμφᾶν λουτρὰ of Pindar—in whose waters Hercules is said to have been refreshed by the nymphs, when, wearied with driving the cattle of Geryon, he halted awhile on this spot. Near this city, in the First Punic War, Hamilcar gained a great victory over the Romans, nearly destroying their entire army; but at a later date, in the same war, the city, after a desperate and protracted defence, fell into the hands of the Romans, who ever after treated it with peculiar favour. Many of the statues which the Carthaginians had taken from Himera at the time of its capture were restored to this, its representative city, by Scipio Africanus, on his conquest of Carthage. Among them was one of bronze, of marvellous beauty, representing Himera as a draped female, and another of the

poet Stesichorus, who was a native of that city, but renowned throughout Greece for his genius. Thermæ was also the birthplace of Sthenius, whom Cicero celebrates as having done what not only no other Sicilian could do, but what even all Sicily could not do—namely, that he prevented the prætor Verres from robbing the city of these beautiful statues, and many other rich and rare public monuments which he eagerly coveted.

Of the ancient city many traces are extant. In the *Piano di San Giovanni*, in the upper town, near the entrance from Palermo, are vestiges of an *Amphitheatre* of elliptical form, in five shapeless piers and one arch, all of *opus incertum*. From the curve of the ellipsis it is evident that the building was of small size—about 285 ft. in its greatest diameter, and 190 in its less. Of such a building, and of a Roman theatre, mention had been made by writers on Sicily some centuries since, but it remained for Signor Baldassare Romano to make the site known to the world. Another building which has been traced on this site is supposed to have been a *Curia* or a *Basilica*. The campanile of *S. Giácomo* is built on a Roman foundation; that of *Sant' Orsola* is of the same construction, enclosed by modern masonry.

The *Hot Springs*, which were so celebrated in ancient times, whose waters restored the wayworn Hercules, and are immortalised in Pindar's verse, are now enclosed in a modern building in the lower part of the city. It is a red brick structure of 2 stories, with portraits in relief, over the portal, of Ferdinand I. and Francis I., who restored the building some 50 years since, when it had fallen greatly to decay. A small portion of ancient masonry exposed in the modern wall is the only vestige of the Roman structure. The water, which is chalybeate and sulphureous, is transparent, scentless, and colourless, but strongly impregnated with salt, with smaller portions of muriate of magnesia, sulphate and carbonate of lime, &c. Its temperature was formerly only 33° Reaumur, but since the earthquake of 5th March, 1823, it has risen to 35°. It is of great efficacy in rheumatic, nervous, and cutaneous disorders, and is still of high repute, the baths being much frequented by people from all parts of Sicily. Another portion of the ancient Thermæ, nearer the sea, is now appropriated to women, and called *Bagno delle Femmine*.

In the *Casa Comunale* or *Palazzo Pubblico*, are collected most of the portable remains of Thermæ which have escaped destruction. A semi-colossal draped figure of white marble, minus head, hands, and feet, and of Imperial times, is called, but on no authority, Sthenius. A veiled female head of good style, found in 1612 among the ruins of an old house formerly adjoining the cathedral, and vulgarly called "Casa di Stenio," is supposed to represent the wife of that old Sicilian. The foot of a colossal statue with decorated sandal, other fragments of statues, of columns and friezes, pipes of lead and terra-cotta, altars, amphoræ, and numerous inscriptions, chiefly sepulchral, in Latin or Greek, are among the relics of Thermæ here preserved. Here are also 2 Arabic inscriptions in the Niskhi character, and a bilingual fragment of King Roger's time in Greek and Latin. The walls are decorated with frescoes illustrative of the history of Himera and Términi, painted in 1610 by *Vincenzo La Barbera*, a native artist.

In several private hands, namely those of the Signori Gandolfo, Gargotta, Lamanna, Levante, and Castro Ceclotti, are preserved collections of the antiquities of Thermæ.

The local antiquary, from whom the traveller may learn full particulars of the relics of ancient days extant in this neighbourhood, is Don Baldassáre Romano, who has published a work on the subject, entitled *Antichità Termitane*, Palermo, 1838, and whose courtesy equals his erudition.

Immediately around the walls of Términi many Roman tombs have at various times been opened, but few now remain to satisfy the traveller's curiosity. They have been

found chiefly outside the Gate of Girgenti, in the *Piano di Sant Antonio*, and outside the Gate of Palermo, on a spot called *Giancaniglia*, where one large rectangular sepulchre of solid masonry with a vaulted roof is still standing. At a spot called *Belvedere* to the W. are traces also of an ancient cemetery. Inscribed tablets, vases, coins, &c., have been found in these tombs. On the hill of Santa Lucia to the E. of the city mosaic pavements have been discovered among some ruins, probably of Roman villas.

The *Aqueduct* which supplied Thermæ with water is in great part extant. The spring, anciently the *Aqua Cornelia*, rises in the hills 4 m. to the S.E. of Términi, at a spot called *Brucato*. A town of this name once stood here, but it was utterly destroyed in the 14th century by Peter II. of Sicily, because it had espoused the cause of the Angevins. Its remains were still to be distinguished in Fazello's time on the spot called *Curia Vetere*, or *Castellazzo*. The Aqua Cornelia rose in a reservoir of solid masonry, fell into another of larger size, and there depositing its sediment, pursued its way in a covered channel, sometimes above, sometimes below ground, till at a spot called *Sottotenaglia* it was carried across a valley on an aqueduct, whose arches, having been repaired in mediæval times, are pointed. It next crossed a ravine called *Borrone di tre pietre*, on lofty Roman arches, and at the valley called *La Barratina* fell into a vaulted hexagonal reservoir of great size, vulgarly called *Il Castello*, whence it was conveyed in leaden pipes to the city. Many fragments of the leaden or earthenware pipes by which the water was anciently distributed among the public and private fountains have been brought to light by excavation. In the *Contrada della Figurella* are the remains of another Roman aqueduct of a double tier of arches, which brought to the city the water from another spring, called La Favara.

About 1½ m. from the city on the eastern slope of Monte Pulcri are the cold mineral springs called *Bicuto di Termini*, which rise in a well and flow out into a basin. The water is perfectly transparent, without colour or odour, but slightly nauseous to the taste. It is composed principally of sulphate and muriate of magnesia, and sulphate of lime, and, in lesser proportions, of muriate of soda, carbonate of magnesia, and lime.

It is a pleasant excursion from Términi to Caccamo, which lies in the mountains to the S.W. up the valley of S. Leonardo. There is a road, but it is in a primitive state of ruggedness for the greater part of the way, and the equestrian will find it just as easy to take the "*corza*," which is much shorter, being hardly 5 m., which distance is almost doubled by the road. You leave Términi by the Porta di Girgenti, pass the Franciscan convent, a portion of the Cornelian Aqueduct, and a large Roman tomb, and ascend by a long-drawn ridge to the gates of Cáccamo, which lies at a considerable height above the sea. On the rt. is the wild deep valley of S. Leonardo, with the Fiume di Termini winding in a rocky bed through it, spanned near its mouth by the steep bridge you crossed on the road from Palermo, and backed on the W. by bare peaked heights with strata outcropping at sharp angles, the loftiest peak being distinguished by the name of *Monte di Cane*. On the l. is another deep but luxuriantly wooded hollow, beyond which rise the bare slopes, seamed and furrowed, of Monte San Calógero, whose crest rises to the height of 2671 ft. above the sea.

Cáccamo, a town of nearly 7000 inhab., is situated at a considerable elevation on the slope of a mountain. As usual with out of the way towns in Sicily, this is mean and dirty; a collection of yellow-roofed hovels, with steep streets and rugged pavements; yet the picturesque character of its ancient castle, and the magnificent view it commands up the deep valley

of the S. Leonardo to Vicari and Ciminna inland, and of Monte S. Calógero, the Mediterranean, Monte Catalfano, and the island of Ustica on the dim horizon, make amends for the want of interest in the town itself. The *Castle* stands on a precipitous rock to the W. of the town, overhanging the valley of S. Leonardo. It is of Norman times, and its antiquity may be seen in its crumbling battlements, and in its windows with double lights, divided by marble shafts. It was the feudal castle of the Dukes of Cáccamo or Princes Galati; and it boasts of having in 1302, during the War of the Vespers, repulsed from its gates Charles of Valois and Robert of Anjou, which fact is commemorated in a marble tablet over the portal, bearing date 1665—"arcem quam Gallus invictam olim expalluit." Like most buildings of such antiquity in Sicily, it is fast falling into decay; and serves for little more than a prison, a reminiscence of feudal times, and a tempting subject for the portfolio.

The *Chiesa Matrice*, which stands at the foot of the castle-rock, is a spacious modern church of Roman Doric architecture. The five pictures representing the senses are of the Flemish school. The *Annunziata* is also modern, but the bell-towers which flank its façade are of earlier date. The *Casa Ceccola*, just below it, has an ancient pointed door of two orders, enriched with the triple chevron and the dog-tooth moulding. The *Badiola* is a tiny church, also of Norman architecture.

The mountains around Caccamo are said to yield jasper, agate, and porphyry.

From Término to Cefalù the road has been very recently completed. It lies along the shore, much of the way over the beach itself, and fords the mouths of two large streams, the Fiume Torto and Fiume Grande, which after heavy rains are so increased in volume as often to put a stop to travelling for days together. Término from the E. is highly picturesque, the grey town climbing the slope, and cresting the ridge of a long straight hill, which rises at its extremity into a high bluff cliff, on which, in defiant grandeur, sits the venerable fortress looking seaward. Behind it, stretching into the sea on the far western horizon, are the bold abrupt forms of Monte Catalfáno and Monte Pellegrino, the latter dimly seen beyond the former. At 3 m. from Término an olive-crowned cliff of schistose rock overhangs the sea, and here some have placed the site of the ancient Himera; but that renowned city lay on the extremity of the bare green downs which stretch downwards to the sea, apparently from the base of the mountain of Gratteri, which rise in lofty hog-backed masses in the E. Before reaching it, however, you have, at 5 m. from Término, to ford the *Fiume Torto*, which flows through a wide corn-clad valley into the sea. It rises in the mountains below Lercara de' Freddi, is crossed by the high road to Catania, in the hollow between Roccapalumba and Alia, flows northward beneath Montemaggiore, and washes the eastern base of Monte S. Calógero. Its course is short but rapid, and a single heavy shower will often render it unfordable. A path here turns inland on its rt. bank to Sclafani, Caltavuturo, and Polizzi.

The road continues, over and under green downs, for 4 m. further, to the *Masseria di Buonfornello*, a farm-house on the l. bank and near the mouth of the Fiume Grande. Before reaching it, however, you pass beneath a lofty green slope, which continues in an unbroken line for some ½ mile along the shore. This was the site of Himera, "the far-ruling city" of Pindar. This olive-sprinkled steep was once crowned with the walls which bade defiance to Hamilcar, and fell before his grandson Hannibal. As you pass beneath it, you may perceive by the wayside traces of ancient sepulture at the foot of the steep, in fragments of earthen sarcophagi; and of habitation in after times in the substructions of a Roman villa half-way up the slope.

HIMERA stood on a broad flat plateau, rising some 200 ft. above the plain, and about ½ m. from the sea, having its eastern base washed by the Fiume Grande. The plateau sinks in a steep slope towards the sea, but on the side which overhangs the river the declivity is topped by a line of cliffs. The height is a mass of white calcareous rock, with a stratum of breccia above and below it. Just above the Masseria a break in the hill marks the site of the Sea-Gate. The level of the plateau is covered with corn, sprinkled with olives; but not a fragment of the Greek city now rises above the surface, and not a block of the ancient walls is left *in situ;* nothing but broken pottery, that ineffaceable evidence of former habitation, remains to attest to the eye the existence of the renowned Himera. The town is said to have taken its name from the river which flowed beneath its walls, but there is nothing now so attractive in that stream as to entitle it to the appellation of Ἱμέρα—"lovely, charming"—though it may be applicable to the site of the city itself, which commands a glorious panorama. Westward, Términi is seen rising from the blue bay, at the foot of the bold S. Calógero; beyond is Monte Catalfano, with Solunto, and the sugar-loaf rock at its base; still further, the familiar forms of Monte Pellegrino, Monte Gallo, and Monte Cuccio, dimly peeping over the isthmus of Bagaria. The coast to the E. is of tamer character, Cefalù being concealed by a low headland; but the village of Roccella on its height, and its tower on the shore, are picturesque features; and the Madonian mountains in the S.E., in a broad mass seamed with gulleys, and for the greater part of the year capped with snow, form a magnificent background. Southward you look over the green downs of Himera, and far up the wide valley of the Fiume Grande to a wild range of mountains, with the towns of Sclafani and Caltavuturo nestling among their loftiest recesses.

Himera owes its origin to some Chalcidean emigrants from Zancle or Messina, together with some exiles from Syracuse, who founded it about the year 648 B.C. It is said by Thucydides to have been the only Greek colony on this northern coast of Sicily, but that statement is not strictly correct, as Mylæ was also of Greek and of earlier origin. About 481 B.C., Himera, being then governed by a tyrant named Terillus, was conquered by Theron King of Agrigentum, who drove out the oppressor and transferred the government to his own son Thrasydæus. Terillus sought assistance from Carthage; and that ambitious state, which was only seeking a pretext to invade Sicily, according to a compact it had made with Xerxes, when he was about to attack Greece, to create by this means a diversion in his favour, despatched Hamilcar, with a force of 300,000 men, to the island. Hamilcar landed at Panormus in 480 B.C., and marched at once to Himera, where he drew his ships ashore and entrenched them with a rampart. The citizens, reinforced by a body of Agrigentines under Theron, walled up their gates and prepared for an obstinate defence. They were speedily succoured by Gelon of Syracuse, who brought his entire force, amounting to 50,000 foot and 5000 horse, to their relief. "His arrival restored the courage of the inhabitants; and after some partial fighting, which turned out to the advantage of the Greeks, a general battle ensued. It was obstinate and bloody, lasting from sunrise until late in the afternoon; and its success was mainly determined by an intercepted letter which fell into the hands of Gelo—a communication from the Selinuntines to Hamilcar, promising to send a body of horse to his aid, and intimating the time at which they would arrive. A party of Gelo's horse, instructed to personate this reinforcement from Selinus, were received into the camp of Hamilcar, where they spread consternation and disorder, and are even said to have slain the general, and set fire to the ships; while the Greek army, brought to action at this opportune moment, at length succeeded in triumphing over both superior num-

bers and a determined resistance. If we are to believe Diodorus, 150,000 men were slain on the side of the Carthaginians; the rest fled, partly to the Sicanian mountains, where they became prisoners of the Agrigentines —partly to a hilly ground, where from want of water they were obliged to surrender at discretion. Twenty ships alone escaped with a few fugitives, and these twenty were destroyed by a storm on the passage, so that only one small boat arrived at Carthage with the disastrous tidings."—*Grote.* The numbers given by Diodorus are evidently exaggerated, but there can be no doubt that this was one of the most sanguinary battles, and among the most decisive victories, of ancient times, which established the superiority of the Sicilian Greeks over the Carthaginians at the very time that their brethren in the mother country were triumphing over the Persians; for by a strange coincidence the battle of Himera was fought on the very day of the famous victory of Salamis, and was productive of similar results. As Mr. Grote remarks, "the defeat of the Persians at Salamis, and of the Carthaginians at Himera, cleared away suddenly and unexpectedly the terrific cloud from Greece as well as from Sicily, and left a sky comparatively brilliant with prosperous hopes." The victory of Himera was indeed a landmark in the ancient history of Sicily, for it procured for the Greek cities in that island a long immunity from foreign war, and so vast an influx of wealth, in the shape of plunder and of captives, that they were enabled to construct great public works, and to testify their gratitude to the gods by the erection of the magnificent temples whose mere ruins are still a wonder and a mystery.

Himera, grateful for the services rendered her by Gelon, gave ready and efficient aid to Syracuse in her celebrated contest with Athens. But her own hour was at hand. In the year 409 B.C. Hannibal, the Carthaginian general, having destroyed Selinus, and burning to avenge the disastrous defeat of his countrymen, and the death of his grandfather Hamilcar, before the walls of Himera, marched his vast host against that city. He established a camp of 40,000 men on the heights at some little distance, and with the rest of his force attacked the city, endeavouring to effect a breach by mines and battering-rams. The citizens, having received a reinforcement of 4000 Syracusans under Diocles, made a sally which was attended with great success, till Hannibal, bringing up his reserve, turned the fortune of the day, and drove back the Himeræans with heavy loss to their gates. A friendly fleet arriving at this moment in their port should have revived the spirits of the besieged, but Diocles, acting on a false rumour, determined to return at once to Syracuse, and the citizens being unable to stay him, and having the fate of the Selinuntines before their eyes, resolved to abandon the city they could no longer hope to defend. It was agreed that as many as could be put on board should be carried by the fleet to Messana, and that the rest should defend the city as well as they could until its return. "Immediately the feebler part of the population, crowding on board until the triremes could hold no more, sailed away along the northern coast to Messene. On the same night Diocles marched out of the city with his Syracusan soldiers: many of the Himeræans, with their wives and children, took their departure with him, as their only chance of escape. The bravest and most devoted portion of the Himeræan warriors still remained to defend their city, until the triremes came back. They were again assailed on the next morning by the Carthaginians, yet the resistance was still successfully maintained; so that night found Himera still a Grecian city. On the next day the triremes came back; and if the defenders could have maintained their walls until another sunset, many of them might yet have escaped. But the gods were quitting Himera, as they had before quitted Selinus. At the moment when the triremes were seen coming near to the port, the Iberian assailants broke down a wide space of the fortification with their

battering-rams, poured in through the breach, and overcame all opposition. The city now became one scene of wholesale slaughter and plunder. A few among the wretched population may have contrived to reach the approaching triremes; all the rest either perished or fell into the hands of the victor. It was a proud day for the Carthaginian general when he stood as master on the ground of Himera, enabled to fulfil the duty of revenge for his slain grandfather. Not merely the walls and temples, but all the houses in Himera, were razed to the ground. Its temples, having been first stripped of their ornaments and valuables, were burnt. The women and children taken captive were distributed as prizes among the soldiers. But all the male captives, 3000 in number, were conveyed to the precise spot where Hamilcar had been slain, and were there put to death with indignity, as an expiatory satisfaction to his lost honour."—*Abridged from Grote.*

As there is no bridge, it is necessary to ford the river in its wide sandy bed. The *Fiume Grande* takes its rise in the Nebrodes mountains, near Polizzi. After passing a village with the Saracenic name of Scillati, it receives a large tributary flowing through the hollow between the towns of Sclafani and Caltavuturo, whose waters are slightly impregnated with salt; and it falls into the sea just below the site of Himera. Anciently it bore the same name as the city, and also as another large and important river of Sicily, now the Fiume Salso, with which it has frequently been confounded. This mistake was made by the ancients, who, as the two streams took their rise in the same range of mountains, the one flowing to the N., the other to the S., regarded them as one and the same river, dividing Sicily into two parts :—

—"Quâ mergitur Himera ponto
Æolio. Nam dividuas se scindit in oras;
Nec minus occasus petit incita, quam petit ortus;
Nebrodes gemini nutrit divortia fontis
Quo mons Sicaniâ non surgit ditior umbrâ."
—Sil. Ital.

The classic traveller will recognise in these frequently-occurring streams the truth of Pindar's description, when he speaks of this as a "well-watered shore"—*τὰν ἔϋνδρον ἀκτὰν.* The road runs beneath low heights of white marl, clothed with broom, lentiscus, and dwarf-palms, and after 3 miles reaches the Castle of *Roccella*, a square feudal tower, now converted to a farm-house, standing on the shore amid pastures and rice-fields. On a hill a little to the rt. stands the village of *Campofelice*, a name which, Smyth observes, must have been given in irony, as the inhabitants are poor and sallow, being sufferers from the malaria arising from the neighbouring rice-grounds. Yet he who looks only at the external features of nature would think the name applicable enough to this rich and picturesque shore.

37 m. *Roccella* is half-way between Término and Cefalù — 12 m. from each. The stream of the same name, which Fazello takes to be a corruption of Auricella, has its source in the Madonian mountains, near Collesano, some 8 miles inland. These mountains, which rise in majestic contrast with the corn-plain, and olive-clad slopes along the shore, are the Nebrodes of the ancients, the loftiest in Sicily after Ætna, and they received their name from the multitude of deer (*νεβρὸς*) which once inhabited them, but which Fazello tells us had been almost exterminated in his day by inconsiderate and promiscuous hunting. They are capped with snow during the greater part of the year.

Among the Madonian chain the serrated crest of the mountain of Grattéri, which takes its name from the town upon its slope; and the long swelling peak of Gibelmanna, are particularly prominent. The latter derives its appellation—*Gibel-man*—"Mountain of Manna," from the quantity of that ash which has been cultivated, even from Saracenic times, upon its slopes. On its summit is a convent of Capuchin monks, called *La Madonna di Gibelmanna.*

Collesano is a town of 3600 inhab., and gives its name to a count. A tower of its ancient castle, now used as a campanile to the principal church, bears the date of 1060. In the vicinity jasper and porphyry are found. On a height to the W. are some remains of an ancient town, from whose ruins Collesano is said to have been constructed.

At 16 m. from Término you cross the small *Fiume di Lascari*, flowing from a cultivated valley in which the village of that name is situated, a mile from the road. The mountains here approach more closely to the sea, and the way lies across their lower slopes through vineyards, or plantations of almonds, olives, or manna-trees. This, a species of ash—*fraxinus ornus*—is a very pretty cultivation, especially in spring, when its brilliant green foliage and white feathery flowers make it highly ornamental to the landscape. In summer the bark is scored to obtain the manna, which exudes from it in the form of gum. The tree grows chiefly on hill-slopes; and this mountainous district between Término and Mistretta yields the best manna in Europe, which takes the name of Geraci, a town in the mountains S. of Cefalù, where the cultivation is chiefly carried on. At 19 m. the bold square headland of Cefalù comes into sight, with a ruined castle on its crest, and the town girdling its base; the cathedral with its twin towers standing out prominently on the shore. Here the road becomes highly picturesque, running over slopes which, carpeted with varied foliage and strewed with huge rocks, rise gently from the sea into finely broken cliffs hung with ivy and cactus, and crested with white casinos or villas, shaded by tall cypresses or date-palms —the country-seats of the nobles of Cefalù. Where the road crosses a low rocky ridge, the *Madonna del Carmelo* invokes in quaint couplets the devotion of the traveller.

A long avenue leads in a gentle descent to

Cefalù.

49 m. *Inns:* Two, both outside the Porta Reale. The "Locanda della Prussia con cuciniere," on the right hand of the street as you approach the gate, is the larger and more imposing; but most travellers give the preference to the opposite house, the "Locanda Nuova della Fortuna," on account of the greater cleanliness, and of the obliging disposition of the landlord, Stefano Scibilia, who acts also as *cicerone* for the wonders of Cefalù.

Cefalù is the representative of *Cephalœdium*, whose name, evidently derived from the bold headland (κεφαλή) on which it stood, suggests a Greek origin. It can have been but a small town in ancient times, perhaps only a castle, as indeed it is called by Diodorus, and it was probably a dependency of Himera. It stood originally on the summit of the headland, where vestiges of it are still visible. It is not mentioned in history before the year 396 B.C., when it allied itself with Imilcon the Carthaginian against Dionysius of Syracuse, into whose hands it fell by treachery. In the year 307 B.C. it was taken by Agathocles. In the First Punic War, the Romans, though they led a fleet of 250 ships and a large force against it, could not prevail by force of arms, but had to resort to treachery to obtain possession of the town. Cefalù was taken by the Saracens in 858, but made no noise in history till the autumn of A.D. 1129, when King Roger, on his return from Naples to Sicily, encountered so violent a tempest off Salerno, that he was in imminent peril of perishing, whereon he vowed to erect a church to Christ and his Apostles on whatever spot he might be permitted to land. He set foot ashore beneath the western cliffs of Cefalù, and immediately founded a church on the spot in honour of St. George, which, afterwards falling into decay, was rebuilt by the citizens under the name of S. Leonardo. Two years afterwards, to fulfil his vow, he laid the foundations of the present cathedral, by far the largest and most magnificent

temple in Sicily at that day. It is singular however that the diploma in which King Roger endowed his new church, dated 1145, makes no mention of such a vow, merely assigning as his reason for founding so grand a temple, his gratitude to the Saviour for the worldly honours and the regal title which he had acquired. Another diploma, of 1132, speaks of the temple as already built—showing that it must have been completed within the space of a single year. On the erection of this structure the inhabitants forsook the old town on the heights for the more convenient residence on the beach. Cefalù is therefore entirely a town of the middle ages. It stands at the base of the precipitous cliffs, on a narrow strip of land shelving down to the sea.

The wall which encloses it might in former days have served to keep out the crew of a Barbary corsair, but would be powerless against artillery. In this wall are 4 gates—Porta Reale at the S., and Porta Giudecca at the N. end of the town; and Porta del Mare, and Porta d'Arena, opening on the shore to the W. Below the *Porta Reale* are some remains of very ancient walling, probably of a line of fortification which connected the port with the town on the height. The masonry is massive, composed of blocks about 8 ft. long by nearly 3 in height, which are arranged in horizontal courses, but with a certain irregularity that suggests a remote antiquity. The *Porta Giudecca* is of Norman times, with a circular arch.

Cefalù, which rejoices in the title of "La Piacentissima," contains a population of about 11,183, most of them engaged in agriculture, and a portion in fishing. In ancient times its waters were famous for whales—

"Quæque procelloso Cephalœdias ora profundo
Cæruleis horrent campis pascentia cetæ"
—Sil. Ital. xiv.—

and tunny still abound in summertime on this coast. The women of Cefalù wear black veils over their heads, but not shrouding the entire figure as at Trapani and Catania. The streets are tolerably regular, but those in the upper and lower parts of the town are very narrow and filthy, and generally there is a depressing air of poverty and misery about the place, that is not surpassed in all Sicily. There are few good houses, but some curious remains of mediæval domestic architecture, with pointed windows divided by slender pillars, and archivolts ornamented with patterns in black and white stone. In the principal street is a picturesque building called *Casa di Rogero*, from the popular tradition that it was built by King Roger as a residence. It is certainly of Norman times, and displays the dog-tooth, chevron, and nail-head mouldings among its decorations. Opposite it is another structure of equal antiquity, called the *Palazzo del Marchese Geraci*, which shows the prominent Saracenic billet-moulding, as on the earliest Norman buildings of Palermo. Adjoining is the campanile of the church of *Santa Annunziata*, also of early architecture. In a private house in the lower part of the town are shown the remains of a bath with Arabic inscriptions on the marble columns.

The Cathedral.

Il Duomo stands in a large square, in the highest part of the town, immediately at the foot of the cliffs, which tower up behind it in red and grey walls, perfectly precipitous, to a vast height. Along the very verge of the precipice is a low crenated wall, in which hangs a bell, formerly used to alarm the citizens on the approach of corsairs. On one side of the Cathedral stands the Bishop's Palace, and on the other the Clerical Seminary. In the midst of the Piazza plays a fountain, and immediately in front of the Cathedral stand the colossal statues of 4 bishops, of bad art, but imposing from their position.

The Cathedral is of considerable size, in the shape of a Latin cross, and in plan and arrangements very nearly resembles the Duomo of Monreale. It is perfect and intact in all its principal

parts. The west front, which faces the Piazza, has a portico flanked by two square projecting towers of yellow masonry. The portico has 3 arches, the central one round, the others pointed, all quite plain, resting on granite columns with capitals adorned with figures and foliage. This portico is a restoration effected in 1480 by Monsignore Giovanni Gatto, whose arms may be seen on the two central capitals. The roof of the portico is pointed and groined, with enriched keystones. Its walls, now plain, were formerly covered with paintings perhaps in mosaic, representing King Roger offering his new temple to the Saviour; his successors, William the Bad and William the Good, confirming his concessions and adding fresh donations; the Empress Costanza endowing the Cathedral with a fief; and the Emperor Frederick II. on his throne, despatching Giovanni Cicala, the Bishop of Cefalù, on a special mission to the Sultan of Damascus. These decorations are described in an old manuscript of the year 1329 as then existing, though greatly injured by the effects of age, so that they can hardly have been less than a century earlier.

The W. door, which is coeval with the building, is remarkably curious. It has a semicircular arch within a pediment, and is the only instance of a Norman portal of this form to be found in all Sicily. It has 5 enriched fasciæ or orders. On the inner is the Norman chevron, tripled; on the next, narrow interlacing foliage, a Norman version of the Greek lotus and anthemion; on the 3rd, beasts and birds in recessed medallions, with flowers and foliage; the 4th shows the Greek element in dentils, the egg and tongue, and astragal mouldings; and the outside order is an enriched scroll terminating in lizards. The pediment or label, which is of ugly form, is moulded in imitation of the acanthus. All the enrichments of the portal are of white marble. The arch does not rest, as usual in Norman doorways, on slender columns, but on plain pilasters with continuous capitals and abaci, enriched with foliage.

Over the portico is a large pointed window, decorated with the chevron and billet, and forming the centre of a series of similar arches, interlacing and resting on columns with foliated capitals. In an upper order is a series of 13 smaller arches, not interlacing, but in other respects similar to those below them.

The towers which flank the portico are massive but void of elegance or beauty. They have 4 stories; the lowest reaching to the roof of the portico, the upper 3 having a pointed window in each face. Each tower is surmounted by one of smaller size, capped by a pyramid. In that to the rt. alone the upper part retains its original form.

The exterior of the church is plain, save that small interlacing arches, with chevron mouldings, are carried round the upper part of the transepts, marking the triforium of the tribune, and that the apses externally are much enriched in the usual Siculo-Norman style, as exhibited in the cathedrals of Palermo and Monreale. The central apse is very lofty, as high as the transepts, and is adorned with a series of tall slender coupled shafts with foliated capitals and projecting abaci, supporting a cornice of small pointed arches. The side apses, which are very low in comparison, have also similar coupled columns, supporting interlacing arches sharply pointed, above which is a cornice or stringcourse of small circular arches resting on corbels of grotesque heads, as in the Norman of northern Europe. The decorations of the apses can only be seen to advantage from the garden of the Canonico Messina, which is entered by a gate on the S. side of the cathedral.

The interior of the church is divided into 3 aisles, separated by columns of grey granite, with Corinthian-like capitals and bases of white marble, supporting arches pointed and stilted. The eastern end of the church is raised some steps above the western, and terminates in 3 apses corresponding

with the aisles. All these features combine to form a strong resemblance between this Cathedral and that of Monreale. But the choir is here of much smaller size, and the apsidal chapels of far greater depth; the transepts project considerably beyond the walls of the outer aisles; and the storied mosaics, which give a golden glory to every part of the Monreale church, are here confined to the tribune and central apse.

This cathedral is internally 230 ft. long by 90 wide. The nave is twice the width of the side-aisles. The 16 columns which separate them are of grey granite, save one of cipollino, and are said to have been taken from an ancient temple. The capitals are of the time of the foundation, and are generally imitations of the Corinthian, but some are without volutes, and decorated with quaint faces and figures. The windows of the clerestory are small, pointed, plain, and splayed. The nave is roofed with wood, and the beams are, or rather were, curiously painted and gilt, bearing inscriptions in Gothic characters, among which you may perceive the name of Manfred and the date 1263; but the greater part of the roof is a restoration effected in 1559. The side-aisles are vaulted and stuccoed in the modern style. The choir and N. transept have been roofed in later times with wood, but the original groined vaults are seen in the S. transept and the tribune. In both transepts, above the clerestory, is a triforium, with arches obtusely pointed, and resting on massive columns, much heavier than in Sicilian buildings of the period, and more resembling the Norman architecture of the North. The part at the intersection of the nave and transepts, or, properly speaking, the choir, was used as such till the bishop, Francesco Gonzaga, removed the seats to the tribune in the year 1588. At the entrance of the *Tribune* on either hand is a white marble throne, ornamented with mosaics; that on the rt. being the "Bishop's Seat;" that on the l. the "Royal Throne." Above these thrones, and just within the tribune, the walls are covered to the height of 15 ft. with beautiful Alexandrine mosaics. The tribune has been spoilt by the introduction in its lower and front half of much *badigeon* ornament—vile stuccoes, ugly strap and scroll work, wretched statues on brackets, alternating with as wretched frescoes, introduced at the close of the 16th century. In the pavement are some slabs of white marble with Alexandrine mosaics.

Mosaics.—The inner half of the tribune, as well as the walls of the apse, are covered with mosaic pictures on a gold ground, similar to those of Monreale. An inscription in quaint Latin verse records that this work was completed by King Roger, in the year 1148, and the 18th of his reign. It is probable that that pious and munificent prince intended that the entire walls of the church should be covered with these decorations, but no traces of mosaics remain in any other part, and the length of time, 16 years, that it took to complete this small portion, and his death in 1154, will explain why such an intention, if entertained, was not carried into effect.

In the semidome of the apse is a colossal half-figure of our Saviour raising his right hand in the act of benediction, and holding an open book in the other, just as he is represented in the apses of Monreale Cathedral and the Cappella Palatina. On the archivolt encircling the figure is this distich—

"Factus homo, factor hominis, factique redemptor,
Judico corporeus corpora corda Deus."

Below this are 3 bands of figures: in the upper, the Virgin is standing between the 4 archangels; in the two lower, stand the 12 Apostles, all with epigraphs in Greek. Between them, a long Latin inscription in rhyming hexameters records the date of the completion of the mosaics. On the walls of the tribune, in the arch on the l. is the head of Melchisedek in a medallion, with figures of Moses and Hosea below. On the opposite wall is the head of Abraham, with figures of David and Solomon. In the next

band are the prophets Joel, Amos, Obadiah, Jonah, Micah, and Nahum. The lowest two bands contain saints —Peter, Vincent, Lawrence, Stephen, Gregory, Augustine, Silvester, and Denis on the l.; and Theodore, George, Demetrius, Nestor, Nicholas, Basil, Chrysostom, and Gregory the theologian on the rt.—all with books or scrolls in their hands, and in ecclesiastical robes, denoting their respective rank in the hierarchy. On the vault of the tribune is represented the heavenly host. Though so few in number, these mosaic pictures are not inferior in beauty to those at Monreale, the Martorana, or the Cappella Palatina. The drapery is easy and broad, the figures well drawn, and some full of dignity and grandeur. There are few of those crude restorations which detract so much from the original harmony of the mosaics at Palermo and Monreale. Serradifaleo, indeed, does not hesitate to pronounce these mosaics to be more precious as works of art than any others of that period wrought in Sicily.

The *High Altar* is of various marbles, fronted by a balustrade of red and white marble.

Both the side-apses, whatever they may originally have been, are now spoilt by modern stuccoes; in that to the l. the roof preserves its groining.

This cathedral contains numerous monuments, principally to bishops of the diocess, from the 16th century downwards; many are mere sarcophagi, others are more pretentious, but few are of much interest, historically or artistically. Nor are any of the pictures it contains of much merit. In the 2nd arch to the rt. as you enter the ch. is a circular font of black marble, adorned with 4 lions in relief of very quaint art. The bowl is 6 ft. in diameter, and rests on the shaft of a fluted column. On each side of the nave is a pulpit of white marble, resting on 4 granite columns. Over the 2nd altar in the rt. aisle is a picture of St. Francis Xavier and St. Ignatius Loyola in adoration of the Virgin and Child—evidently of the school of *Novelli*, and attributed to his daughter *Rosalia*. In the 3rd to the rt. is a St. Joseph with the youthful Saviour, by *Vito d'Anna*. Over the next altar is a picture of St. Peter and St. Paul in prison, with their feet in the stocks, ascribed to *Matthew Stommer*. In this aisle is a monument by *Leonardo Pennino*, to Bishop Joachim Castello (ob. 1788), who is represented giving a shirt to a cripple; and a sarcophagus containing the remains of the Marquis of Geraci, who died in the year 1200. Below this is the tomb of Euphemia, sister of King Frederick of Aragon. In the transept on this side is a monument to Bishop Vanni (ob. 1803), who repaired and adorned the cathedral, and conferred sundry benefits on the Sicilian public; the most important of which was the construction of a road for 2 m.! It is by *Federico Siracusa* of Palermo. On the pier of this transept is a curious fresco of the Virgin and Child attended by angels, of very rude but early art, certainly not later than the 13th century.

In the N. transept and apse are several monuments to Bishops of Cefalù of the 16th and 17th centuries, among which that of Giovanni Sergio, kneeling in prayer, by *Leonardo Pennino*, is the most remarkable. On the last column in this l. aisle is painted a figure life-size, holding an urn on which are represented two small heads. It is vulgarly called "King Roger," and is in a very early style of art, but now almost obliterated. Over the 3rd altar to the l. is a picture of the Angelo Custode, attributed to Novelli, but of his school. Over the 1st to the l. is a St. John the Baptist preaching, of the Messinese school.

In the transepts once stood the two porphyry sarcophagi which King Roger caused to be carved, one for his own interment, the other for the symmetrical adornment of the ch., and which were removed to Palermo by the Emperor Frederick II., and now enshrine his own remains and those of his father, the Emperor Henry VI., in the Chapel of the Kings in the cathedral. So highly prized were

these sarcophagi by the Cefaleditani, that in order to effect their removal, at the commencement of the 13th century, the Emperor Frederick was first obliged to despatch the bishop Giovanni Cicala on a special mission to the Sultan of Damascus, and then to present a rich fief to the Cathedral in compensation.

In the Sacristy, among other relics, is shown a portion of King Roger's robe of cloth of gold.

The *Cloisters.*—Adjoining the cathedral on the N. side are the cloisters belonging to the monastery which Roger, on the foundation of his church, established for the Augustine monks, whom he had brought expressly from Bagnara in Calabria. It is a large quadrangle surrounded by an arcade of coupled columns, with a group of 4 at each angle, originally closely resembling the cloister of Monreale, but it has been much disfigured by alterations. The N. and S. sides still retain each 20 pointed arches, and on the other sides there were originally 15; but on the E. these have been supplied by 5 large circular arches. The columns are of white marble, and mostly plain, save a few which are chevroned, one twisted, and one adorned with beautiful foliage, mixed with animals, in relief. The capitals, no two of which are alike, are in some cases imitations of the Corinthian, but in general are adorned with foliage delicately cut, and mingled with grotesque figures of men, animals, and monsters, such as the wild imagination of the Norman architects delighted to create and combine. A few, as at Monreale, bear Scriptural subjects, such as the Fall of Man, and Noah entering the Ark; but most are either merely decorative, or display figures of a symbolical or emblematical character. This cloister in truth is a most interesting and instructive specimen of Siculo-Norman architecture, and is inferior in extent and beauty to that of Monreale alone.

Palazzo Vescovile.—Adjoining the Cathedral on the N. is the Bishop's Palace, a modern building, which contains little of interest; on the stairs is a marble statue of our Saviour, with an inscription, whose style savours of pagan Rome.

In the *Archivio* of the palace is a fragmentary Greek inscription, alluding apparently to the worship of Hercules. Embedded in the wall of a house on the opposite side of the Piazza, close to the S. tower of the cathedral, is a Greek sepulchral inscription.

The church of *I Conventuali* has a picture of the Virgin and her Mother, by *Antonio Catalano* of Messina, dated 1598.

The Barone Mandralisca has a small collection of antiquities found on this site; and the Barone Bordonaro has also a few; both have some pictures in addition.

Castello.—On the mountain above the town are remains both of ancient Cephalœdium, and of the Saracenic town which succeeded it, as well as of mediæval structures of more recent times, for the fortifications were kept up long after the inhabitants had removed to the base of the mount. They may be seen in battlemented lines completely encircling the headland, at the very verge of the inaccessible precipices; and so superfluous were they in such a position as to suggest a doubt whether they were not raised rather to prevent the inhabitants from rolling over the precipice than to preserve them against attacks from below. The summit of the headland is crowned by a Saracenic castle in picturesque decay, but of difficult access. The mountain is composed of a sort of greyish marble called *lumachella*, which takes a high polish, and is used for decorative purposes. It is girt by lofty cliffs, so as to be accessible only on its W. face, immediately above the Porta Reale, where a depression in the precipice leaves room for a path of great steepness, which winds up to a pointed gateway in the outer wall, and through two courts enclosed by defences of mediæval masonry, where are several cisterns or reservoirs sunk in the rock. Above these courts you enter on the

site of the ancient city, which was about 1 m. round, and occupied the steep and rugged slope of the mountain. Here a little to the N. stands a ruin of very early date and peculiar structure. It is a detached building about 50 ft. in length, and now about 15 ft. high, with a door in the front wall, leading into a passage, on which open 2 similar doorways. The whole is of polygonal masonry, very neatly cut and fitted together, and of that character known in Greece and Italy under the name of Pelasgic; and it is remarkable as the only specimen of that peculiar construction extant in Sicily. The style of masonry alone, though sometimes adopted by the Romans, is in general suggestive of a high antiquity, which in this case is evidenced by the Doric character of the doorways, shown both in their form and decorations. The entrance door is flanked by pilasters with imposts of great simplicity, and spanned by an entablature of a single huge block, from which the cornice and frieze project in slight relief. The mouldings are rude approximations to the Doric. The doors within the passage are of similar character; that to the l. opens into a chamber of polygonal masonry, now open to the sky; that on the other hand leads into a vault of Roman brick-work based on *opus incertum*, which retains traces of stucco, painting, and inscriptions, and must have been a sepulchre. Over this rise the ruins of a small chapel with a single apse, the west front resting on the polygonal walling, and rising some 15 ft. above it. In this edifice then we see exhibited three distinct periods: first, the days of early Cephalœdium, as shown in the polygonal structure, which was probably a palace, and not a temple, as old Fazello surmised; secondly, the times of Imperial Rome, seen in the construction of the vaulted chamber; and thirdly, the early ages of Christianity manifested in the simple apsidal church. The ruin is interesting not merely to the antiquary; for, as a bit of the picturesque, it deserves a place in every portfolio.

There is little beyond the superb panorama to repay the traveller for the fatiguing ascent to the Saracenic keep; and the view may be enjoyed to scarcely inferior advantage from the telegraph station on the shoulder of the mountain. It commands the whole northern coast from the bluff headland of Capo di Gallo in the W. to the low point of Capo Orlando in the far E.

In this castle of Cefalù, Charles the Lame, when Prince of Salerno, was for some time confined, after his capture by Roger Loria, in his great naval victory in the bay of Naples in 1284; and the fortress was selected for its great strength as ensuring his safety from the people of Sicily, who clamoured for his blood in revenge for that of Conradin, whom his father, Charles of Anjou, had put to death after the victory of Tagliacozzo in 1268. Here he was visited by two English monks sent by Edward I. to comfort him in his captivity; and hence he was allowed to depart only on swearing most solemn oaths to renounce all claim to the crown of Sicily—oaths not more readily made than forgotten. In this same castle, 15 years later, was confined Charles's son Philip, Prince of Táranto, when captured by Frederick II. of Sicily at the battle of Falconaria.

The road to Messina traverses the town of Cefalù, and skirts the base of the headland, at whose foot, to the E., is a little bay for xebecs and feluccas, shut in by a low rocky point, on which stands, in picturesque decay, a mediæval tower called *Torre della Caldura*, with rocks which rise abruptly like other ruins around it. The road continues along the shore at the foot of slopes covered with the olive, chesnut, or manna-ash. At $2\frac{1}{2}$ m. from Cefalù, a new bridge of 3 arches spans the *Fiume di Cincraone*, or *Isnello*. You then climb the steep rugged ridge which overhangs the headland of Sant' Ambrogio, too precipitously to admit of a passage at its foot, and descend to the *Vallone di Malpertugio*, a deep hollow in the mountains which has received its name of "Evil Gap" from the vio-

lent gusts of wind which at times sweep through it from the mountains, to the great peril of vessels off the coast. This is 5 m. from Cefalù. Crossing the stream, rosy with oleanders, you proceed across fragrant heaths sprinkled with broom, lentiscus, myrtle, cistus, and other aromatic shrubs, to the long red cliffs of the *Capo Rasigelbi*. This headland, one of the most prominent on the northern coast, is said by Fazello to derive its name from an arch-pirate in Moslem times, who made it the station whence he sallied forth on his expeditions; but the present appellation is but a corruption of *Rasi-calbo*, or Capo del Cane. The ruined tower on its cliffs, like the many others which stud this coast, was built since Saracenic times as a protection against the corsairs of that nation. On crossing the headland a new view opens of the coast to the E., with Finale in the foreground, and Etna's crest of snow peering above the nearer mountains.

61 m. *Finale* is a mere farm on the shore, though it figures in the maps as a village. 3 m. inland, romantically situated on a lofty and cistus-clad height, is the castle of *Póllina*, with a village of some 1800 souls around it. It is supposed, from the resemblance of its name, to occupy the site of the ancient *Apollonia*, a town on this coast which Timoleon, in 342 B.C., delivered from its tyrant Leptines, and which, in 307 B.C., was captured by Agathocles on his return from Africa, who put the inhabitants to the sword, and gave up the town to pillage. In the *Chiesa Maggiore* are two statues of the Virgin and St. Joseph, regarded as among the best works of *Gagini*. The coast is here cultivated with olives and manna-ash.

At the *Fiume di Pollina*, 2 m. beyond Finale, you quit the province of Palermo and enter that of Messina. This stream, supposed to be the *Monalus* of Ptolemy, rises in the Madonian mountains below the town of Gangi, washes the heights which are crested by the villages of Geraci and San Mauro, and flows through a cultivated valley to the sea, receiving first a large tributary from the W. in the Fiume di Castelbuono. Hence to Tusa you pursue a path over mountain-slopes, rocky and broken, but highly picturesque, and fragrant with wild herbs and flowers which mantle the grey crags, or mingling with the cork, myrtle, and wild olive-trees, give out their sweets at every step of your mule. The track is so narrow and broken, and often runs so near the verge of a precipice, as to distract the attention from the beauties of the scene. After 6 m. from the river of Pollina you reach the

67 m. *Castello di Tusa* on the coast, a yellow building of no great antiquity, yet in ruins, with a hamlet around it, the Marina of Tusa. *Tusa* itself stands on an olive-sprinkled height, 3 m. inland, and is a small town of 3800 souls, without a locanda. In the piazza is a marble statue of a Roman consul, found among the neighbouring ruins of

Alæsa, or *Halæsa*.—This ancient city stood on a grassy height which rises from the shore a little to the E. of Tusa; and it appears, from the vestiges of its walls, to have been about 2 m. in circuit. On the summit are traces of its arx or citadel. Here sundry statues, coins, and inscriptions in Greek and Latin, have been brought to light; and one marble tablet found in Fazello's day, referring to the river *Alæsus*, leaves no doubt that this is the real site of Alæsa, about which some uncertainty had existed. It was a city of the Siculi, founded 403 B.C., by Archonides, ruler of Herbita, who chose a hill, says Diodorus, one mile from the sea. In after years, Alæsa, on account of its maritime commerce, and the immunities granted it by Rome, so greatly increased in importance and wealth as to become one of the first cities in Sicily, when it repudiated its connexion with Herbita, being ashamed to acknowledge itself a colony of a

town so much its inferior. In Cicero's time it was a splendid and noble city, surpassed in wealth and influence by none in Sicily. It contained temples to Apollo, Hadranus, and Bacchus; and on the shore below it were baths, traces of which may be seen in a building beneath the Castello di Tusa, called Casa di Gravina. The period and circumstances of its destruction are unknown. In the chapel of Santa Maria delle Palate, which stands within the line of walls at the back of the height, are preserved some relics of the ancient city, and a fragmentary Greek inscription.

Just beyond Castello di Tusa you cross the *Fiume di Pettineo*, the ancient *Halesus*, famed of old for its flowers—

"Et quæ Sicanii flores legistis Halesi."
Columella, Re Rust.—

and flowing through a wide and well-wooded valley to the sea.

The road now runs along the shore over a heavy shingly beach at the foot of slopes dark with olive-groves, and girt with corn-fields and orchards. At intervals, all along this coast, some weather-stained machicolated watch-tower of the 15th or 16th century stands in lonely ruin, recalling the days when the pirates of Barbary were the terror of the Mediterranean. At the foot of the headland, which is capped by the town of Santo Stefano, you cross the *Fiume Reitano*, which takes its name from a village on the left bank; while further up the valley, cresting a peak on the opposite side, is the Castle with the important town of Mistretta. A steep ascent leads to

73 m. *Santo Stefano di Camastra* (pop. 3200), a small, but neat, well-paved, and thriving town, which stands on an eminence, hardly as lofty as that of Términi, overhanging the sea, and commanding beautiful views of the coast and the Lipari Islands. There are two *inns*. One to the l. at the entrance of the town is decent, but inferior to the "Nuova Locanda" further down the street, kept by Giambattista Leoni, whose attention and endeavours to please his guests are as gratifying as the cleanliness of his house.

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9 m. inland from Santo Stefano, high among the mountains, stands *Mistretta*, the ancient *Amestratus*, supposed by some antiquaries to be identical with Mytistratus, a fortress of such extraordinary natural strength that in the First Punic War it resisted a siege of 7 months by the Romans, who only on their third attempt succeeded in capturing it, when they razed it to the ground and sold the inhabitants as slaves. In the 12th century Mistretta was given by William the Bad in fee to Matteo Bonelli, and at a later period it conferred the title of count on Blasco Alagona, a Catalan chief in the service of King Frederick II. Mistretta is now a place of some importance, being the chief town of one of the districts into which the province of Messina is divided, and containing a population of 11,500 souls. It has but a miserable *locanda*. In the *Chiesa Matrice* is a relief of the school of *Gagini*. The ch. of the *Collegio di Maria* contains a picture by *Velasquez* of Palermo. On the summit of the height stands the Castle, whose basement is cut out of the rock.

The heights around Santo Stefano are covered with vineyards and olive-groves. A few miles beyond, this cultivation ceases, and the downs show nothing but broom and underwood; the coast is tame, the most prominent feature being the long low promontory of Cape Orlando. The path runs along the shingly beach, or across the green plain between it and the heights, and crosses the mouths of several rivers, one of them being the *Serravalle*, on whose rt. bank lie the ruins of a small town of that name, which was razed to the ground in the 14th century by Frederick III., on account of the rebellion of Francesco Ventimiglia, who held it in fee. Beyond this, and 6 m. from Santo Stefano, is the *Fiume di*

Caronía, flowing out through a wide and cultivated valley, and spanned by a bridge of 3 arches, now in ruins. The village of *Caronía*, with its castle, crowns a height to the l. of the valley, a little inland. It has but one good street, and a population of 2100 souls, who are chiefly employed in felling the timber in the adjacent forest and in the manufacture of charcoal; for though hardly a tree is visible from the road, the hills inland for many miles parallel to the coast are covered with wood—oak, elm, cork, pine, and ash; and the forest takes its name from the village, and is called *Bosco di Caronía*. It is the property of the crown, and the officers in charge of it reside in the castle. It is the largest forest in Sicily, being about 14 m. in length by 6 in width, and contains an abundance of timber of excellent quality; but the government does not reap the full benefit, as the transport to the coast, from the want of good roads, is very difficult and expensive; the sale of the timber is attended with various abuses; and great numbers of the finest trees are felled for no other purpose than to be converted into charcoal. These woods abound in game, both four-footed and feathered. The mountains inland, which are clothed with this forest, are those of which Diodorus speaks under the name of the Heræan mountains, and whose delights he celebrates in glowing terms. You now proceed through shady lines for a mile beyond the river to the

79 m. *Marina di Caronía*, a hamlet on the coast, at the foot of the green hill on which stands the town. Beyond this are downs of myrtle, cistus, and lentiscus, rising in gentle swellings from the shore. Here, even at the foot of the slopes, abundant fragments of pottery strewing the ground for some distance proclaim the site of ancient habitation. "The surpassing delight and beauty of this shore," says Cluver, "manifestly proclaim that Calacte stood on this spot."

Calacte. — The town derived its name from its situation on this "beautiful coast"—καλὴ ἀκτὴ—which about 5 centuries before Christ attracted the attention of the Zanclæans, who sent to Ionia for colonists to found a city here, but on their arrival in Sicily they were induced to take possession of Zancle instead. In 446 B.C. Ducetius, the Siculan prince who had been exiled to Corinth by the Syracusans, pretending to have been commanded by an oracle to people the "Fair Shore," left Greece with a crowd of adventurers, and being joined by some of the Siculi, in the year 440 B.C., carried his intention into effect, and founded the city of Cale Acte, or Calacte. Of its subsequent history we have few notices, and we know little more than that it was in existence at a late period of the Empire. The coast here, as of old, still abounds in fish, and the fishermen's nets drying on the beach, recall the "littus piscosa Calacte" of Silius Italicus.

For some miles beyond Caronía the whole face of the country is one thicket of myrtle and cistus. At 6 m. from Caronía you pass the *Torre del Lauro*, and 2 m. beyond that the *Fiume Furiano*, the ancient *Chydas*, whose wide bed is sprinkled with oleander and tamarisk. Here a path to the rt. leads up to *San Fratello*, a town of 6000 inhab. on the heights 5 m. from the sea. It takes its name from 3 brothers, Philadelphus, Alphius, and Cirinus, who were born in the neighbouring city of Aluntium, and suffered martyrdom under the Emperor Valerian. It was afterwards inhabited by a colony of Lombards, whose peculiar dialect was still preserved on the spot in Fazello's time. In the ch. of *San Basilio* is a Greek dedicatory inscription.

Grotta San Teodoro.—At the base of Monte S. Fratello, and at the height of 214 ft. above the sea, a remarkable bone-cavern, like that of Santo Ciro, near Palermo (p. 100), was in 1859 discovered by Baron Anca di Mangalaviti. It contains prodigious quantities of fossil bones of various animals,

chiefly of *carnivora*—the dog, wolf, hyæna, bear, and cat tribe—together with some of the elephant, hippopotamus, wild boar, ox, horse, deer, hare, porcupine, &c.; in fact, it may be said that "we have recovered in this cave an entire fossil Sicilian fauna." Mixed with these remains are numerous implements of flint made by man.

On turning the point beyond Furiano a rich country opens to the view, with a wide range of coast sprinkled with towns; a square table-height in the foreground, soft cultivated slopes in the middle distance, and Capo Orlando stretching out to meet the Lipari Islands on the horizon. The first place you reach is

91 m. *Acqua Dolce*, a neat little village, with an old tower embosomed in orange, olive, and mulberry-groves. The square table-height before mentioned, which rises above it inland, is the site of an ancient city, supposed to be

Aluntium, which, like many other cities of Sicily, boasted a Trojan origin, claiming one of the followers of Æneas as its founder. The site is described by Cicero as near the sea, with a very difficult and steep ascent. The isolated height, now called Monte S. Fratello, answers to this description, for beneath its bare green crest it breaks into cliffs, which mark the outline of the ancient city, and render it almost inaccessible. Few vestiges of Aluntium remain *in situ*, but squared blocks of masonry and other fragments strew the ground, and several cisterns of ancient construction are hollowed beneath the surface. On the hill is a sanctuary to the 3 brother-martyrs, and embedded in its wall is a Greek inscription. Of the history of Aluntium we know little more than what we learn from Cicero. The luxurious Verres, when he wished to plunder the town, cared not himself to go up, for the ascent was too steep and difficult; but remaining in his litter on the beach, he sent for Archagathus, one of the chief citizens, and commanded him to collect every article of chased gold and silver in the town, and bring them immediately to him. Then wrenching off all the embossed or relieved ornaments, he sent back the plain silver as worthless.

On leaving Acqua Dolce, the path continues along the shore, and crossing the Fiume Inganno, whose stony bed is rosy with oleanders, you arrive after 3 m. at *Sant' Agata*, a little village on the beach at the edge of a corn-plain, backed by richly cultivated hills.

94 m. *Sta. Agata.—Inn*—"Locanda di Santo Console," small and very indifferent; yet as this is the only spot which offers accommodation to the traveller in the long journey between Santo Stefano and Brolo, from the former of which it is 21, and from the latter 18 m. distant, it is not to be passed by without due consideration. In summer the place is said to be afflicted with malaria, but in the cool season there is no danger. On the heights some few miles inland, overhanging the Rosamarina stream, is *Santa Agata di Militello*, a town of 3800 inhab. Two paths run hence to the S. across the mountains, one to Troina, the other to Bronte.

About 1½ m. beyond Sant' Agata, you cross the broad fiumara of *Rosa Marina*, its bed and banks sprinkled with oleanders, from whose roseate bloom in summer it has derived its name. It flows out from a wild gorge, at whose mouth are the ruins of a massive Roman bridge of 7 arches, one only of which is now standing.

97 m. *Torrenuova*, a hamlet 1½ m. beyond the F. Rosamarina, lying in a plain of mulberries and corn. Here a road turns inland to *San Marco*, which stands on a bare, lofty, and steep hill 3 m. from the sea. It is but a small place of 1600 souls, yet it exercises jurisdiction over the neighbouring villages as far as Capo Orlando, and is the residence of several respectable, though not wealthy, nobles, to one of whom it gives the title of Count. It takes its name from an early ch. dedicated to St. Mark. At S. Marco are sundry remains of higher antiquity. In the castle which crests the hill above the town is a Latin inscription of

Imperial times; and there are vestiges of an aqueduct of brick, which brought water from a spring called Favarotta, 2 m. distant. The site thus proved to be ancient is supposed to be that of

Agathyrnum or *Agathyrna*, whose *heros eponymos* was the son of Æolus, and lived in the time of the Trojan War. But though of very early and probably Siculan origin, it made no figure in history until in the Second Punic War it became the den of a body of freebooters, who were not to be put down by less than a Roman army, the Consul Lævinus in 210 B.C. transporting 4000 of them to Bruttium. The environs are a succession of orchards and market-gardens, and the plain between it and the sea yields corn, wine, oil, silk, and fruit, in abundance, yet it is cursed with malaria, especially on the banks of the Zappulla torrent.

About 1 m. beyond Torrenuova is a mediæval palace in ruins by the road-side, with a long aqueduct leading to it across the plain. The *Zappulla*, which you cross by a bridge of two arches, flows out from a rich and beautiful vale, from whose wooded slopes gleam out the villages of Capri and Mirto. The plain between the road and the sea is here densely covered with mulberry-trees, the great silk-district of Sicily commencing about this spot. It was just off the mouth of the Zappulla that was fought the famous sea-fight, known as the battle of Capo Orlando, in which, on the 4th July 1299, James King of Aragon, with 56 galleys, defeated his brother Frederick King of Sicily, who had only 40 galleys. The attack was made by the latter, rendered confident by an uninterrupted course of success at sea for 17 years; but the Sicilians forgot that the chief, Roger Loria, who had so often led them to glory, now commanded the hostile squadrons, and though they long maintained the struggle with desperate valour, their inferiority to the allied Catalan and Angevin fleet lost them the victory. Eighteen of their galleys were captured, 6000 Sicilians perished in the conflict, and Frederick himself escaped with difficulty to Messina.

You now enter on the *Piano di Naso*, which is densely covered with mulberry and orange-groves, yielding more silk than any other plain in Sicily. The road is shaded by mulberry-trees, and flanked by long low buildings with closed or half-opened windows, for storing the worms; it does not run out to the extremity of Cape Orlando, but crosses the heights at the back of the headland, by a steep ascent, the summit of which commands a beautiful view of the mountainous coast to the E., with the towns of Brolo and Giojosa on the shore—a coast which recalls some of the most charming portions of the Riviera di Ponente, between Nice and Genoa, but has the advantage of the proximity of the Lipari Islands, whose volcanic masses and smoke-tufted peaks studding the horizon add variety and sublimity to the scene.

106 m. *Capo Orlando* is of moderate height, but very steep, and is crowned by a ruined castle and a modern church, in whose yard are interred those who happen to be wrecked on this coast. The sudden squalls and heavy swells off the point make such a catastrophe but too frequent. The headland projects so far into the sea, that in spite of its want of height, it is visible on a clear day from Palermo itself, more than 100 m. distant. There was formerly a village on the cape, bearing the same name, but it now stands on the shore to the W. Here Fazello places the ancient Agathyrnum, but S. Marco is more probably the true site.

A little beyond the Cape a road turns inland to *Naso*, a mediæval town of some 6500 inhab., on a hill a few m. from the sea, picturesquely rising from the midst of groves. It contains some respectable buildings, and enjoys a salubrious position. In the neighbourhood are some ferruginous springs, of efficacy in nervous and chronic disorders, together with a well, whose water is said to dye black everything thrown into it.

At Capo Orlando you enter on the carriageable road, which continues to

Messina. Proceeding along the beach, beneath olive-clad slopes and headlands of limestone, and crossing the turbid stream which takes its name from Naso, and flows out from a richly wooded valley, at 6 m. beyond Cape Orlando you reach the castle and village of *Brolo*, at the foot of well-cultivated hills, from which issue streams of the purest water.

112 m. *Brolo* is very small, with not more than 1061 inhab., but it has a *locanda* kept by Giuseppe Maniace, which, though wretched enough in appearance, will furnish wine and maccaroni, and admit of repose. In accommodation it is perhaps inferior to the *locande* of Santa Agata and Giojosa, but its position renders it a more desirable sleeping-place than either, as the one is too distant from, the other too near to, Santo Stefano for a day's journey. The castle, which stands on a low rock overhanging the sea, is of the 15th or 16th century, and now presents a ruinous mass of wall round a battlemented keep. There is a tunny-fishery at this spot.

The road beyond Brolo continues along the coast, at the foot of steep heights covered with corn and olives, between which and the sea lies a broad strip carpeted luxuriantly with fruit-trees, principally mulberries. At the distance only of a mile it crosses the *Fiume di Piraino*, which flows out from a charming valley, and washes the town of that name, which stands on a height on the rt. bank about a mile from its mouth. A bridle-path runs hence across the mountains to Patti (11 m.), which is considerably shorter than the high road round Cape Calavà. By the latter, about 2 m. beyond the fiumara, you reach the little headland called *Capo Brolo*, rocky and picturesque, with a ruined tower on the point. The rock is grey limestone, seamed with white marble. The road is cut in the face of the cliffs overhanging the sandy beach which stretches up to Giojosa, and just below that town it crosses the fiumara, at the entrance to a well-wooded valley. On the highest peak on the rt. bank some ruins mark the site of the old town of Giojosa, which was abandoned on account of its inconvenient altitude and its exposure to earthquakes and lightning, the inhabitants removing to the shore beneath, which among its advantages cannot reckon that of salubrity.

118 m. *Giojosa Nuova*, vulgarly called "Aguisa," stands on the E. side of the little bay formed by the points of Brolo and Alescino. It contains about 4000 souls, and has 2 *locande*, both at the bottom of the town; that kept by Nicolo Scaffili is the better. The town is famous for its dried figs. Punta Alescino is a mass of purple schist, in the face of which the road has been cut. From this spot you first get a clear view of Stromboli, which has hitherto been more or less concealed behind Lipari or Vulcano. A sandy bay, overhung by steep olive-clad slopes, intervenes between this point and *Capo Calavà*, which is a bluff promontory of grey granite 200 or 300 ft. high. The road pierces it by a short tunnel of recent construction, on emerging from which a new view opens of the Bay of Patti, bounded by the picturesque headland of Capo Tindaro, with the long low peninsula of Milazzo on the eastern horizon. The road winds along the face of the steep bare declivities of grey limestone and black schist high above the sea, and descends gradually to the beach, passing beneath the ruined tower of *S. Giorgio*, and at the foot of the bare and lofty peak, where the abandoned town of Giojosa in melancholy decay proclaims its misnomer to the world. Among the sea of mountains in the interior the lofty peak of Novara, of that sharp sugarloaf shape which betrays a primitive formation, and is so rare in Italy or Sicily, forcibly arrests the eye. After some miles the sandy beach leads you to the fishing village called

Marina di Patti, where a few feluccas are generally at anchor loading with coarse pottery, large quantities of which are manufactured here. The bay affords safe anchorage, as it is deep, with regular soundings and a good bottom of

sand and clay; but in the centre is a large rock above water, with 2 smaller ones near it. Those who do Sicily in yachts, and would land to visit the remains of the ancient Tyndaris, would do well to drop anchor in this bay, for though that of Olivieri, on the eastern side of the headland, is not less safe and convenient, conveyances to the summit of the steep are more easily obtained at Patti than at the little villages of Olivieri or Falcone.

From the Marina di Patti, the direct road to Messina continues to skirt the Bay, but few will pass the fiumara without turning aside up the long avenue to Patti, which, on its double-peaked height, only 1½ m. inland, makes an imposing appearance from the shore.

126 m. PATTI.—*Inns:* "Locanda Nuova," kept by Onofrio di Caldo, and "L. dell' Aquila," kept by Ocera, both in the Piazza, and both dirty; the former perhaps the less objectionable.

Patti "La Magnanima," though with only 6930 inhabitants, is the see of a bishop, and the capital of one of the districts of the province of Messina. It stands on a double-coned hill, at the entrance of a kind of mountainous amphitheatre, in the midst of a picturesque and well cultivated country. It is surrounded by a wall now greatly dilapidated, and had a Norman castle, which, having been greatly altered in the course of ages, is now hardly to be recognised in the abode of the bishop. The city contains some decent buildings, and possesses a general air of comfort, but the streets are mostly very steep, narrow, ill-paved, and dirty. The potteries at the Marina and the tunny fisheries on this coast are the chief sources of the comparative affluence which Patti enjoys. The town is entirely of mediæval times, and the first mention of it occurs in a diploma of 1094, which states that Count Roger founded a Benedictine monastery on this spot. The ch. attached to this monastery, and dedicated to St. Bartholomew, was raised by Boniface VIII. about the year 1300, into a cathedral, and from that period the city dates its commencement, the spot then first attracting population, and being enclosed with a wall.

The *Cathedral* crowns one of the peaks in the midst of the town. It was almost rebuilt in 1758, and is now quite modernised, but possesses some monuments of interest. Chief of these is a rudely cut sarcophagus in the rt. transept, which contains the remains of the proud Adelasia, the widow of Count Roger, who, after her unfortunate marriage with Baldwin King of Jerusalem, retired to Patti to hide her mortification from the world, and died here in 1118. Her figure reclines on the lid, and her epitaph states that "Here lies the body of the noble lady Queen Andilasia, mother of the most serene lord Roger, first King of Sicily: may her soul through God's mercy rest in peace! 1118." The panorama from this height is rich and beautiful; on one hand is broken ground, with vineyards and olive-groves, and wild mountains, one of the nearest being the lofty peak crested with the deserted town of Giojosa; on the other the blue Mediterranean with the bold headland of Tindaro, and the volcanic Isles of Lipari on the horizon.

From Patti there is a bridle-path across the Heræan mountains to Randazzo, 36 m. There are 2 paths; one through Librizzi, Raccuja, and Floresta (the longer and more difficult, being hardly practicable for the equestrian); the other, more to the E., by the Fiume di Patti and the Colle di Librizzi to the Fondaco della Nucilla and S. Domenico, can be done on horseback in a single day. The track at first is tolerable, but as it ascends the mountains it becomes very rugged, and in wet weather is extremely heavy. Yet the scenery well compensates for the fatigue, for the route commands magnificent views of the northern coast and the Lipari Islands on the one hand, and of Etna on the other. The *Fondaco* is a lonely inn, affording miserable accommodation. After crossing the crest of the range you descend,

over slopes covered with superb forest-trees, to the village of S. Domenico, and thence to the valley of the Alcantara, the boundary of Ætna to the N.; then, fording the stream, you mount the rt. bank to the plain on which stands Randazzo (*vide* Rte. 13, p. 292).

From Patti to Messina the road is carriageable, and the *corriera* runs each way twice a-week, accomplishing the distance in 10 hours. It leaves Patti on Wednesdays and Saturdays at 8 o'clock (Sicilian time). It has accommodation for 3 passengers only, and the fare is 18 tarì.

From Patti to Barcellona	.. ..	2 posts.
Barcellona to Spadafora	..	2 „
Spadafora to Messina	..	2 „
	—	6 posts.

The road skirts the little bay, crossing downs, crimson with clover or pink with mallows, to the *Fiume di Patti*, a rocky stream, 3 miles from the town. It then ascends a pass among hills whose lower slopes are richly cultivated, and whose rocky crests are studded with noble oaks, and winds up towards 2 steep bare heights, which break into precipices towards the sea. The first is the *Pizzo di Mongiò*, or *Monte Giove*, which tradition marks as the site of a temple of Jupiter; the other, larger and loftier, was once crowned by the Greek city of Tyndaris. At 6 miles from Patti you reach the summit of the pass, called the *Scala di Tindari*, where stands a small but decent *locanda*, kept by Antonino Orlando. The accommodation it affords being in no way inferior to what he can obtain at Patti or Falcone, the traveller should make it his resting-place for the night, that he may lionise more at leisure the ancient remains, and enjoy, both at sunset and sunrise, the unparalleled magnificence of the panorama it commands. Gaetano Sedotti is the authorised cicerone to the ruined city.

Tyndaris.

Tyndaris was a purely Greek city, and one of the most recent in all Sicily that could claim such an origin. It was founded by some Messenians, who, driven from Greece by the Spartans, had been first settled at Messana by Dionysius the Elder in 396 B.C., but were afterwards transferred by him to this site, then in the territory of the *Abacæni*. They called their new city Tyndaris, from Tyndarus, the grandfather of the Dioscuri, whom they worshipped, and whose effigies they bore as their standards.

> "geminoque Lacone
> Tyndaris attollens sese affluit."
> *Sil. Ital.* xiv. 207.

The city so rapidly increased in population and importance that it soon was enabled to make hostile excursions against the Siculi, and to extend its dominions at their expense. On the arrival of Timoleon in Sicily, Tyndaris was one of the first cities that espoused his cause. In 269 B.C. it joined Alæsa and Abacænum, in supporting Hieron II. against the Mamertines. No record exists of its capture by Carthage; but at the opening of the First Punic War we find it subject to that power, which secured its fidelity, however, only by force; and after the fall of Panormus (254 B.C.) the citizens expelled the Carthaginian garrison and declared for Rome. Tyndaris ever after remained true to that power; and, in recompense for its fidelity, Scipio Africanus restored to it a celebrated statue of Mercury, which had been carried off to Carthage. Cicero speaks of it as "a most noble city," in his time, and as one which suffered most severely from the exactions of Verres. The strength of its position and proximity to the sea caused it to play a conspicuous part in the naval war between Sextus Pompeius and Octavianus, 36 B.C.; and it was chosen, first by the former and then by his opponent Agrippa, as one of the principal points for conducting operations. Tyndaris continued to be an important

city down to the times of the Saracens, who took it in 836, but we have no record of the period or of the agents of its destruction.

The height on which the city stood is a bold headland, breaking, wherever it overhangs the sea, into bluff cliffs. It is a mass of granite, covered by gneiss, on which rests a stratum of argillaceous schist, dipping to the sea. Its highest point, 651 ft. above the waves, is crested by the monastery of *Santa Maria*, which is conspicuous from a great distance, and serves as a landmark to sailors.

Sufficient remains are extant of this ancient city to reward the traveller who visits it: fragments of its walls and towers, a theatre in a fair state of preservation, some picturesque ruins called a gymnasium, and sundry other relics are left to attest the size and magnificence of Tyndaris. The walls may be traced almost round the city, following the windings of the cliffs which bound the plateau, and are studded with square projecting towers at irregular intervals. They were of very solid construction, composed of square blocks of sandstone put together without cement, and they show the city to have been about 3 m. in circuit. Pliny records that, at some period which he does not specify, half the city was destroyed by the cliff giving way and precipitating it into the sea. Fazello declares that in his day this landslip was quite evident; and the nature of the ground seems to point out the cliff to the E., near the ch. of Santa Maria, as the site of this catastrophe. The eminence on which this ch. stands appears to have been the Acropolis of ancient Tyndaris. Traces of 2 gates, by which it was approached from the W., are still clearly distinguishable. Entering one of these you are led up by a sort of winding covered way to the platform of the city, and presently reach a ruin whose bold arches and noble masonry contrast grandly with the few squalid hovels around. It is a rectangular structure, divided into 3 long aisles, the central one being much the widest. These aisles are flanked at intervals by pilasters, once supporting a series of circular arches of bold span and massive construction, 4 only of which are now standing. This picturesque ruin has been taken for a propylæum, and for a temple, but it is more generally supposed to have been a *Gymnasium*, and is manifestly a Roman structure. Among the ruins have been discovered several statues of Roman date—a Jupiter, a Nerva, and an Empress of colossal size, with a Ceres, and a Marcus Aurelius, now preserved in the Museum of the University of Palermo.

A little to the N. of these remains are vestiges of mosaic pavements in 2 large chambers, whose walls formerly retained traces of frescoes. W. of these again, and just within the southern line of walls, lies

The Theatre, situated, as usual with such structures, on the slope of the hill, and commanding a glorious view seaward of the Lipari Islands on the northern horizon. The plan of the theatre is a semicircle—a Roman feature; and the masonry throughout indicates that origin. It is of no great size, the external diameter being about 213 ft.; that of the orchestra 83 ft. The *cavea* was divided into 9 *cunei*, and had 27 tiers of seats, formed of masonry. Of the *scena* and *postscenium* the substructions alone remain. The *proscenium*, which was of brickwork, was of very large size—another Roman feature. There can be little doubt that a theatre existed on this spot in the Greek days of Tyndaris, but the extant remains indicate that the Romans altered and perhaps enlarged the structure to suit their own views.

However little the tourist may care for antiquities, let him not omit to ascend the slope above the theatre to enjoy one of the most magnificent scenes in all Sicily, which may even compete with that more renowned prospect from above the theatre of Taormina, "To your l. are the Æolian Islands; to the rt. the entire gulf of Olivieri; then the peninsula of Milazzo, and, beyond its isthmus, the sinuous shore of Spadafora as far as Cape Rasicolmo, overhung by

the Neptunian chain. A yet more delightful prospect presents itself in the opposite direction. To the S.E. rises a mountain of pyramidal form, half way up which is Tripi, the ancient Abacænum, and on its summit the modern town of Novara. Above this tower the Heræan mountains, and behind them soars the lofty peak of Etna. The swelling declivities of the olive-clad hills, which extend from the territory of Tyndaris to that of Abacænum, increase the beauty of that delicious country."—*Serradifalco.*

There are other vestiges of ancient times within the walls—cisterns sunk in the earth, drums of columns, and fragments of architecture scattered over the fields. He who would know more of ancient Tyndaris must visit the casino of the Baron Sciacca in the green valley to the south of the headland, where he will see a collection of relics from the site—coins, medals, and gems found within the walls, with vases and jewellery of rare workmanship, and chaplets of golden leaves from the tombs around the city.

The coins of Tyndaris bear out the tradition respecting the origin of its name, showing generally on the reverse the Dioscuri on foot or on horseback, with the legend ΤΥΝΔΑΡΙΤΑΝ.

On the slope of the hill towards the sea is a large natural cavern of several chambers, hung with stalactites, and highly picturesque, but rather difficult of access. It is known by the name of *Donnavilla.* There is another fine cavern, called *Grotta di Minichello*, at the base of the cliff, which can only be reached in a boat.

The ancient port of Tyndaris, now called *Porto Madonna*, is to the E. of the headland, and is so choked with sand as to be only half a mile in circumference.

The road to Messina winds down steep slopes clad with oaks and sumach, into the plain, leaving the village of *Olivieri*, with its tunny-fishery, to the l. at the foot of the headland. Here on an eminence stands a large square mediæval castle, belonging to the Principe de Patti, and supposed to mark the site of an ancient villa, which Admiral Smyth conjectures may be "that of Pompeius Philo, from whose dish Verres plucked the fine cameos." The mountains along this coast rise a few miles inland, leaving a strip of well-cultivated land between them and the sea. From Olivieri, 2 miles across this rich plain lead you to *Falcone*, a small village on the sandy shore, with a decent *locanda*, kept by Francisco Feranda, and commanding a fine view of the precipices of Capo Tindaro. Between Falcone and Barcellona the road skirts the shore, traversing a plain of olives, vines, and fruit-trees, and crossing the mouths of several wide stony torrents which flow from the wild mountains inland. At 2 m. from Falcone you pass the square tower *del Forte*, on the shore; at the same distance beyond you cross the *Fiume Crancotta;* then the *Salica;* and 2 m. before Barcellona, the *F. di Termini*, alias *degli Aranci*, from the dense orange-groves in the broad plain; and 1 m. further the *F. Cartone*, with a hamlet of the same name on its bank. Between the Salica and the Degli Aranci, a few miles off the road inland, are the baths of *Termini di Castro*, which are much resorted to for the sake of the thermal mineral waters.

144 m. *Barcellona* and *Pozzo di Gotto*, divided only by a small stream, form together a respectable town of 19,823 souls. The stream, now called *Fiume di Castro Reale*, from the town of that name near its source, is supposed by Cluverius to be the *Longanus* of antiquity, on whose banks young Hiero of Syracuse defeated the Mamertines of Messana, 270 B.C. *Inns:* "Locanda del Barone Longo," kept by Manuele Parratore, tolerable; "L' Aquila d' Oro," kept by the Canonigo Perrona, large and of decent appearance; "La Fortuna," in the same piazza. The town has one long street of mean houses of a single story, to which a few decent shops and the new palace of the Barone Longo form the exceptions. Barcellona is distant 29 m. from Messina. The broad plain in which it lies, between

the mountains and the sea, teems with corn, wine, and fruit.

A road runs inland 4 m. to *Castro Reale*, the principal town of the district, though containing barely 6000 souls, with an indifferent *locanda*. Ancient sepulchres have been discovered in its neighbourhood; but the town has no antiquity to boast, having been built by Frederick II. in 1330 on the site of a village named Cristina.

3 m. from Pozzo di Gotto, on the road to Messina, is the hamlet of *Le Mirì*, memorable as the head-quarters of the Garibaldians in their operations against Milazzo in July, 1860, which resulted in the defeat of the Neapolitan troops under Bosco, the capture of the town, and the surrender of the fortress. At the *Fiumara di Santa Lucia*, just beyond, the road branches to the l. to Milazzo (5 m.), following the course of the stream, through olive-groves and orchards, passing the villages of San Pietro and Il Barone, and then along the sandy isthmus to the gates of

152 m. MILAZZO. *Inns:* "Locanda della Villa Nuova," in the Piazza, kept by Stefano d' Angelo, is spacious and apparently clean; but trust not to appearances. A diligence runs between Milazzo and Messina (24 m.) every day in the week, save Thursday, and does it in 6 hours; fare 10 tarì. Every other Tuesday evening a steamer arrives at Milazzo on its way from Palermo to Lipari and Messina, leaving again at 7 the next morning. And every other Sunday evening a boat reaches Milazzo on its return to Palermo, sailing again at 2 A.M. on Monday. Milazzo is a point, however, rarely visited by foreign tourists. Yet it has a population of 12,044 souls, and is a place of considerable commerce, exporting oil, wine, fruit, silk, tunny-fish, and the essence of oranges and lemons. Fruit is abundant, and the wines of Milazzo, particularly those grown on the rocky peninsula, are of good repute. The inhabitants are active and industrious, and nowhere in Sicily is a more careful cultivation to be seen than around this town.

Milazzo is the representative of the ancient *Mylæ*, an early Greek colony, and the first of the very few settlements of that people on this northern coast. It owes its origin to the Zanclæans; but the precise date of its foundation is unknown, though it must have been at least $6\frac{1}{2}$ centuries before Christ, as it was in 648 B. C. that the Zanclæans left Mylæ to found Himera. The town of Mylæ continued dependent on Zancle till 427 B.C., when it was taken by the Athenians under Laches, who left it to their allies the Rhegians, in whose possession it remained till 394 B.C., when it was recaptured by the Messanians. In 315 B.C., Mylæ was besieged and taken by Agathocles, but soon restored to Messana. In the neighbourhood of Mylæ, on the banks of the river Longanus, a great battle was fought in the year 270 B.C., between the Mamertines and Syracusans under Hieron, in which the latter were victorious. It was in the bay of Mylæ that the Romans under the Consul Duilius, in the First Punic War, B.C. 260, gained, by the invention of the *corvus*, a great victory over the Carthaginians, the first ever achieved by Roman arms at sea—a victory commemorated by the erection of a rostral column in the Forum, which is preserved in the Museum of the Vatican. In this bay also, the fleet of Sextus Pompeius, who had made Mylæ his head-quarters, suffered a signal defeat from Agrippa, the general of Octavianus, 36 B.C. In later times the port had no good reputation.

"Et justi quondam portus, nunc litore solo
Subsidium infidum fugientibus æquora, Mylæ."
SIL. ITAL.

But though small, it is well sheltered from the northerly and westerly winds.

The antiquities of Milazzo are now merely historical records. Not a vestige of Greek or Roman days is preserved *in situ*, and the earliest local remains are of Norman times.

Capo di Milazzo.—This headland, anciently called the Chersonesus of Sicily, is a narrow peninsula stretching far into the sea, and breaking all round

into steep cliffs of considerable height, accessible only by a few narrow paths.

"The peninsula of Milazzo consists of an irregularly shaped and somewhat elliptically formed tongue of land, whose greatest width scarcely measures 1½ m., but which extends nearly 6 m. into the sea at right angles from the shore. Its geological constitution is very remarkable; for the coast from which it seems to take its origin consists of sandstone for a considerable distance in all directions; but, as soon as we pass beyond the isthmus, we find that the rocks are composed of gneiss and mica schists, both of which are of more ancient origin. These rocks extend over the greater portion of the territory, and form in the centre of the peninsula a small mountain, known as the Monte Venereo. Beyond this we find strata of the same nature for a short distance; but these rocks soon disappear under beds of round pebbles, and sand transformed into sandstone rock. Beyond this again, on the borders of a steep cliff, there is a thin stratum filled with fossils belonging to the Palermo limestone, while the extremity of the cape consists of compact calcareous rock, which penetrates to some depth. This locality, therefore, presents in their order of natural superposition, specimens, as it were, of almost all the principal strata, which, either isolated or combined into large masses, compose more than two-thirds of Sicily."—*A. de Quatrefages.*

There is reason to believe that ancient Mylæ occupied this peninsula, as did certainly the mediæval town, which stood on the cliffs where they rise above the sandy isthmus; but with the increase of commerce and security, the houses have gradually crept down to the shores of the port, and little beyond the castle and cathedral now remains on the height.

In the town of Milazzo there is little worthy of notice. The fountain of Mylas in the Piazza is much renowned for the excellence of its water, and for its abundance in summer; but its adornments show the wretched taste of the last century. The streets near the harbour are wide and tolerably well built; but they change into winding lanes as they ascend the steep. The churches and convents have few attractions. The best is the *Chiesa Madre*, which stands on the height within the fortifications. It is of Corinthian architecture, of the *cinquecento* period. In a chapel to rt. is a curious fresco of 2 Capuchin monks, carrying the Virgin and Child on an ark. In the chapel of the Crocifisso are 2 pictures of St. Peter and St. Paul by *Antoniello Desaliba* of Messina, bearing his name, and the date of 1531.

The Castle.—The object most worthy of notice in Milazzo is the castle, which occupies the highest point of the promontory above the town, rising some 320 ft. above the sea, and commanding the town, the port, the peninsula, and a most delightful panorama of the Lipari Islands, and the mountainous coasts of Sicily and Calabria. The castle is composed of a keep, surrounded by a wall with square towers, enclosed by another with round towers, and the whole is shut in by an old bastioned line. Vestiges of Norman times may be seen in the pointed gateways, in certain of the towers—particularly in one called "Torre Moresca"—and in an old chapel within the walls; but the principal part of the fortifications is the work of the Emperor Charles V. A century later they were repaired by *Pietro Novelli*, the great painter, who, as "architect of Sicily," spent two years, 1643-5, in strengthening these lines. He constructed the bastions of S. Papino and S. Gennaro, with the connecting curtain and the Military Quarter. The natural and artificial strength of its position has in all ages given importance to Milazzo as a military post, and enabled it on various occasions to oppose a successful resistance to an enemy—particularly to the Duc de Vivonne in 1675; and again to the Duke de Leda in the War of Succession. The English, during their occupation of Sicily in the present century, made this one of their chief *places d' armes*. An attempt was made by Frederick II. of Sicily to isolate the peninsula and strengthen the position by cutting a canal across the isthmus;

but he abandoned the undertaking as too costly. Vestiges of this work, however, are still visible. Among the *videnda* of Milazzo is a spring of water in the Carmelite convent, which though several feet below the sea, and separated from the surf only by a wall, is perfectly fresh. In the cliff below the castle is a spacious grotto of natural formation, marked by local tradition as the stable of the oxen of the Sun, or the Cave of Polyphemus; but the spot is divested of all romance by the presence of four dungeons, said to have been constructed by the English for military offenders.

"Milazzo was for several years the residence of Louis Philippe, then Duke of Orleans, who, having been banished from France on account of his name, and not permitted to remain at the court of Naples on account of his liberal opinions, came to seek an asylum in this remote corner of the world. It may be that in the midst of the splendours and the troubles that chequered his life while he was King of the French, he often recalled the humble white cottage which was pointed out to us as his former residence; and it may be, too, that even without foreseeing the sorrows of exile, he may often have regretted the calm and peaceful days he spent at Milazzo."—*A. de Quatrefages.*

Milazzo possesses a stronger and more recent interest from the successful attack made on it by Garibaldi in July 1860, who, with a much inferior force, composed chiefly of raw levies, first defeated General Bosco with his battalions of riflemen, picked expressly from the garrison of Messina, in the plain in front of the isthmus, then carried the town by assault, and shut up the Neapolitans in the fortress, which they surrendered four days afterwards to the Liberator.

The contest began on the 18th, Bosco in vain endeavouring to force Medici's position. Early on the 20th, Garibaldi, who in the interim had arrived with reinforcements, marched his columns to attack the royal troops, who were drawn up in a strong position in front of the town, extending across the isthmus, their centre resting on the hamlet of S. Pietro, and their entire line protected by houses, walls, or embankments, and by a dense vegetation which completely masked them from their foes. The Garibaldians were received by a murderous fire, which they could not return, yet continued to advance, threading their way through the brakes, "headed by Garibaldi in person, cigarette in mouth and walking-stick in hand, his calm and benevolent features bearing their usual happy expression, as if he were on a day's excursion, rather than leading a death-struggle on which the fate of his country depended. Suddenly a 3-gun battery opened on them with *mitraille* at 20 paces." The Garibaldians were checked by this murderous discharge; and the reserve, consisting of the English regiment, was ordered to carry the battery in flank. Dashing forward, Garibaldi at their head, after a short struggle the reserve carried the guns, and were dragging them off when they were charged by the Neapolitan dragoons. Colonel Dunn was knocked down and galloped over. His men, driven out of the battery, divided themselves on either side the road, placing their backs to the wall and prickly-pear bushes, and opened fire on the cavalry. The Neapolitans halted and endeavoured to return, but Garibaldi and a handful of guides barred the way. Summoned by the dragoon officer to surrender, the hero of Varese replied by cutting him down. A desperate hand to hand fight ensued, which ended in the remnant of the cavalry escaping to the town, leaving the guns in the hands of Garibaldi. The whole line now advanced with the bayonet. The royal troops stood for a moment and then retired in confusion, the castle-guns covering their retreat.

After a halt of 2 hours, during which Garibaldi washed his shirt in the brook, and sat smoking with bare back till it was dry, a general assault was made on the town, and in spite of a harassing fire from the houses and boats, and in teeth of a shower of shot and shell from the fortress, the patriots gradually advanced from position to position, till

at 4 P.M. they had worked their way up to the castle-gate. Nothing more could be done for the want of heavy guns, the walls being too high to be escaladed. The victory was dearly purchased by the loss of 750 men, or about one-fifth of the number actually engaged; the Neapolitans, who had fought mostly under cover, not losing more than 200. "It was Garibaldi's hardest fought battle in Italy; for it was universally allowed that Bosco's troops stood better than the Austrians had ever done in Lombardy against the Cacciatori delle Alpi." — *Commander Forbes, R.N.*

The road from Milazzo to Messina first skirts the sandy shore of the bay, and then traverses a plain rich in oil, fruit, and wine, falling into the high road from Patti at the *Fiume Nocito*. This is supposed by Cluver to be the *Facelinus Amnis* of antiquity, on whose banks stood a celebrated temple of Diana, "sedes Facelina Dianæ," with a small town around it, off which Agrippa defeated Pompey's fleet, as already stated. It was regarded, says Appian, as the spot where the oxen of the Sun were pastured, and where they were slaughtered by the companions of Ulysses, during the slumber of that hero. A number of streams in quick succession empty themselves into this bay of Milazzo; at the mouth of one of them, it is not easy to say which, stood the little town of *Naulochus*, or *Naulocha*, whose name implies that it was a station for ships, where Sextus Pompeius viewed from his camp the defeat of his fleet by Agrippa. At the 23 milestone is the hamlet of *All' Archi*, and 2 m. beyond, at the *Fiume di Moto*, a road branches to the rt. to S. Pietro Monforte, 4 m. up the valley, with the towns of Venetico and Rocca on the slopes nearer the eye; the former of these conspicuous with its feudal fortress. Up the next valley, that of the Nucilla, Rametta also comes into view. The mountains which form the back-bone of that long narrow corner of Trinacria, which lies between the Straits of Messina and the Tyrrhene Sea, and tapers up to Cape Pelorus, are boldly peaked and finely broken, their crests capped with snow in winter, their higher ledges crested with picturesque towns and villages, their lower slopes dark with olive-groves, which are separated by stretches of crimson clover from the rich plains of fruit and corn at their base.

156 m. *Spadafora* (pop. 2000). *Inns:* the "Locanda di Fortuna," kept by Canciemi, is the larger, but that of 'Giovanni Lisi," called Mastro Giovanni, is in more repute. This is a small town on the shore, amid beautiful scenery, but mean, dirty, and unhealthy. A square castellated building, half-way up the broad street, the palace of the titular Prince, is the only object to arrest the attention. The road continues along the coast, crossing the *Fiume Saponara*, with the castle of the same name on a distant green crest beneath the grand mountain of Timamara, which dominates Messina and the Straits. At *Bavuso*, 14 m. from Messina, and about 4 m. from Spadafora, the low table promontory of Rasocolmo comes full into view, but the road here quits the coast, and commences the ascent of the beautiful range of hills which back Messina, and whose lower slopes are luxuriantly clad with vineyards, cornfields, orchards, and olive-groves, and are studded with villages, villas, and monasteries. At 1 m. from the coast, at *Divieto*, is a barrier and custom-house; 3 m. beyond stands the town of *Gesso* (10 m. from Messina), half-way up the pass, with an abandoned fort in a commanding position, recalling the days of English occupation. Just below the town, on the rt. bank of the Gallo, is the little monastery of *S. Gregorio Magno*, which claims to have been founded by that pope, and retains traces of early days in its cupolaed chapel. The upper part of the ascent for 4 m. above Gesso is wild and bare, the vine and olive give place to the fern and tamarisk, and rocks of glittering gypsum, or grey lichened granite, crop out from the slopes. But every step affords a

wider prospect over the many-hilled, many-hued coast, with the strange promontory of Milazzo at its feet, the Æolian Isles in varied forms studding the blue deep, and the mountains of Calabria stretching far away, dim and grey, till lost on the northern horizon. At the summit of the pass, which is only 6 m. from Messina, stands a ruined watch-tower of the middle ages, with a telegraph at a little distance. Here a new and glorious view breaks on the sight.

The celebrated Straits of Messina lie beneath, appearing rather like a mighty river flowing out from a narrow valley to lose itself in the wide sea at Cape Spartivento. The heights on this side, at your feet, are broken into varied forms, rich with careful cultivation, and picturesque with castles, convents, and villages, scattered over their surface. The mountains of Calabria opposite present different features, more arid, less wooded, and less broken—a long even ridge, swelling up into a lofty mountain wall, covered with snow for the greater part of the year. Along the coast, at their base, stretches a succession of towns and villages, among which, Scilla, S. Giovanni, and Reggio, are the nearest and most prominent. Messina is half-hidden by the intervening heights, but the green sickle, which gave its name (Zancle), to the ancient city, and encloses the port, is clearly defined on the blue waters of the Straits. The retrospect is scarcely less beautiful; nearly the whole northern coast of Sicily is in sight, and the Lipari Islands in varied forms stud the horizon; Stromboli, with his eternal smoke, especially attracting the eye.

From this point, the road descends by many windings to Messina, seen from time to time through breaks in the hills, which are clad with oak, arbutus, and myrtle, and crested with pines. As you descend, the long low point of Faro with its castle comes into view, fronting the square rock of Scylla on the opposite coast, and the fancy, without much difficulty, recognises the site of Charybdis within the point. Lower down you pass orchards and vineyards, leaving the Capuchin Convent on the rt., and descend to the large monastery of Sta. Maria e Gesù Inferiore, at the N. Gate of Messina.

174 m. MESSINA. See Rte. 27, p. 465.

ROUTE 11.

TERMINI TO CALASCIBETTA.

	Miles.	Hours.
Termini to Caltauturo	18	6¼
Caltauturo to Polizzi	6	
Polizzi to Petralia Sottana	6	
Petralia to Alimena	9	6½
Alimena to Calascibetta	17	5
	56	18

This route is a rough mountain track, lying across the lofty Nebrodes, practicable only on horseback, and hardly passable in winter. For the first few miles, or as far as the Fiume Torto, the route follows the coast road to Cefalù, described at p. 256, skirting the base of the grand lonely mountain of S. Calógero, girdled with vineyards and orchards, olive-groves, and plantations of sumach. On crossing the F. Torto by a bridge some miles inland, this cultivation gives place to open downs, partly corn-land, and partly untilled, which continue with frequent ascents and descents to Caltauturo. About half way to this place, you pass through a miserable village called *Cerda* or *Fondaco Nuovo*, but the

country otherwise appears uninhabited. From this to Caltauturo are 2 tracks, the more direct running through the valley of the Fiume Grande; the other, which is much longer, but more elevated, lying more to the W., and passing by the picturesque fortress of Sclafani. By either path you cross the F. Grande, the ancient *Himera*, a little below this fortress, which is only 3 miles from Caltauturo, but on the opposite bank of the river.

Scláfani, a village of some 600 souls, encircling the castle, which, crowning a rugged pinnacle of rock, points to times when feudal lords trusted to nature as much as to art for security against their foes. However inconvenient in some respects, these hawks' nests always had the advantage of extensive, and generally, as in this case, of beautiful prospects. The fortress claims a Saracenic origin. Count Roger captured it from that people, and William the Bad granted it in fee to one of his courtiers, who took from it the title of count. It was one of his descendants who erected the spacious palace, now called the Spedale Grande, in Palermo (see p. 79). The ch. contains an ancient sarcophagus of white marble, with a bacchanalian scene in relief. The neighbourhood of Scláfani abounds in bitumen. On the southern slope of its mountain, at the distance of 1 m., is a cave in which rise some warm springs, of the temperature of 26.3 Reaumur, deemed of efficacy in certain chronic disorders.

18 m. *Caltauturo* or *Caltavuturo*, a small town of some 4000 inhab., with a wretched *fondaco*. The traveller will fare better in one of the 2 convents—that of the Riformati, or that of the Agostiniani. The steep rock overhanging the town is crested with the ch., and the ruins of the old fortress, whose name betrays its Saracenic origin — Kala't-Abi-Thûr, "the fortress of Abi-Thûr." At its conquest, Count Roger bestowed it on his daughter Matilda, and after remaining a royal fief for some centuries, it was granted to the family of Moncada, whence it passed to that of Toledo. The *Chiesa Maggiore* contains a picture of the Adoration of the Magi, said to be worthy of Raphael. In the ch. of the *Riformati* is a Visitation, of the school of Novelli. Around Caltauturo nature displays herself on the most majestic scale, and in the most romantic forms. You are here in the heart of the Nebrodes, or Madoníe mountains, with whose bare crests, rugged steeps, and broken outlines, the crumbling castles of Scláfani and Caltauturo are quite in harmony.

From this to Alimena there are 2 routes. That to the W. is the more direct (18 m.), but it does not pass through a single village, and scarcely by a solitary habitation, traversing corn and grass uplands on the slopes of the lofty mountains of Campanaro and Ciriemi. The other track, which is 3 m. longer, passes the towns of Polizzi and Petralia, and through a more wooded and attractive country.

Between Caltauturo and Polizzi, the path lies through the valley of the *F. Grande*, crossing that stream several times. The mountain slopes are here dark with wood, or bright with cultivation, and present a pleasing contrast to the wild treeless scenery on the other side of Caltauturo. A long and steep ascent leads from the river to

24 m. *Polizzi* (pop. 6161). *Inn:* a mere *fondaco*. Travellers can find shelter at the Franciscan convent. This town stands on an abrupt height, between the 2 heads of the F. Grande, and commands a magnificent mountain panoroma. The *Chiesa Matrice* contains the ashes of S. Gandolfo, the boast of Polizzi, which are believed to have worked many miracles; also the fragment of a beautiful custodia, carved by *Domenico Gagini*, in 1482. The ch. of the *Franciscan Convent* has a chapel adorned by *Antonio Gagini*, son of Domenico, with statues of the Virgin, St. Francis, and St. Antonio, the first of which has been injured by lightning. In the ch. of *Santo Spirito* is a statue of the Virgin of the Rosary, by *Vincenzo* and *Fazio Gagini*. That of St. Orsola contains an early paint-

ing of the Sicilian school, by *Tommaso Vigilia*, bearing date 1497; and that of *Sta. Maria degli Angeli*, a triptych altarpiece, attributed by some to *Albert Durer*, by others to *Vander Goes*. Polizzi is the birthplace of the learned Caruso, who wrote much on the history and literature of Sicily.

Polizzi owes its origin to the Normans. Count Roger, pursuing the Saracens to these mountains, found them encamped in a strong position, and, to besiege them at his leisure, he raised a fortress on this spot. After repeated attacks he overcame them at the foot of Monte Madonia, on a plain which still retains the name of "Piano della Battaglia." For some ages Polizzi was a royal demesne, and as such received from the Emperor Frederick II. the title of "La Generosa;" but eventually it became a baronial fief. The strength of its position enabled King Frederick II., in 1302, to defy the Angevins commanded by Charles of Valois, who marched to the base of the hill, but did not venture to attack the town. In the 16th centy. Polizzi was depopulated by the plague, and has never recovered its former importance. Native antiquaries have ascribed an ancient origin to this town, deriving its name from πόλις Ἴσιδις, or from Pollux, or from the old Sicilian deities, the Palici; but the absence of all local remains earlier than Norman times confirms the view we have given of its origin. On the rock overhanging the Matrice are the few remains of *Roger's Castle*, which are less attractive than the view from them of the rich valley beneath, and the well wooded declivities of the Madonian range. These mountains yield nuts and mushrooms in abundance, together with many aromatic and medicinal plants. In the neighbourhood of Polizzi sulphate of zinc and other minerals are to be found.

From Polizzi a mountain track runs southward to Sta. Caterina, on the high-road from Palermo to Catania, crossing Monte Ciriemi, and falling into that road a few miles beyond Landrò.

Around Polizzi the country is cultivated with vines, and beyond, chiefly with corn. From the road to Petralia, the view of Polizzi on its precipitous height, backed by the cultivated slopes of the Nebrodes, and with the familiar forms of Monte Calógero, near Termini, and of Monte Pellegrino, near Palermo, on the horizon, is most striking. Just before reaching Petralia, at the foot of the Monte della Balata, you cross one of the heads of the Southern Himera, the *Fiume Salso*, which falls into the sea at Licata on the southern coast.

30 m. *Petralía Sottana*, or the lower Petralia, lies in the valley, and contains 4600 inhab. On a lofty height above it stands *Petralía Soprana*, supposed to occupy the site of the *Petra* or *Petræa* of antiquity.

"Romanos Petræa duces, Romana petivit
Fœdera Callipolis, lapidosique Engyon artus."
SIL. ITAL., xiv. 248.

In a diploma of Count Roger it is called Petra Heliæ, whence Petraglia; though some would derive its name from Petra olea, as there is a spring of bituminous water at the base of the hill, not far from the ch. of *Santa Maria dell' Olio*. It has a pop. of 5300, and possesses a *locanda*. The *Chiesa Matrice* contains an oil-painting of the Crucifixion, by *Pietro Novelli;* and in a ch. near the prison is a Deposition by the same artist.

The route from Petralia follows the valley of the Salso, high above the river, to Alimena, passing through the village of *Buonpietro*.

39 m. *Alimena* (pop. 3200). This village stands on an eminence in the midst of an open corn country, between the 2 heads of the F. Salso. It has no inn, but in its convent, that of *Sta. Maria di Gesù*, the traveller may find accommodation. Soon after Alimena you leave the province of Palermo, and enter that of Caltanisetta. Not far beyond Alimena you pass a mountain of rock-salt, white as marble, and transparent as crystal. The path traverses the slopes of the great Monte Artesino, one of the loftiest of the Heræan chain, and regarded as the true centre of

Sicily, and descends to that branch of the Salso called the *Fiume di Gangi*, from taking its source near that town. Far down the valley to the rt., is the village of Villarosa, on the high road across the island. Mounting the opposite height, called *Monte Manaro*, the route passes through the village of *Priolo*, situated in the midst of sulphur-mines, and again descends, crossing the *Vallone del Fico*, before it climbs to Calascibetta. Open corn country, almost bare of trees, continues nearly up to that town. The soil is a stiff clay, and appears so rich that you wonder it receives so little tillage; even the mountains which rise on every hand in wild confusion seem capable of cultivation to their very summits; but when you observe the paucity of habitations in this wide region, the direction of your wonder is changed, and you are surprised to see so much of the land under cultivation. As you approach Calascibetta, you pass through a forest of oaks and chesnuts, high above which towers the elevated table-rock, crowned with the ruinous buildings of the town, and backed by the still broader and loftier, but twin-height, on which Castrogiovanni rears her castle and towers to the clouds. It is a long and steep ascent to

56 m. *Calascibetta.* Vide Rte. 7, p. 225.

ROUTE 12.

PETRALIA TO BRONTE.

	Miles.	Hours.
Petralia to Gangi	6	2
Gangi to Sperlinga	9	3
Sperlinga to Nicosia	3	1
Nicosia to Troina..	15	6
Troina to Bronte	18	6
	51	18

For the route from Palermo to Termini and Petralia Soprana, see Rtes. 10 and 11.

In this route across the island there is much to "interest in the wild magnificence of the scenery, in the extraordinary situation of towns and cities on hills or rocks which appear accessible to no animals but goats, in the fine remains of Saracenic and Norman castles, and above all in the singular habits, manners, and superstitions of the rustic inhabitants. Everything is delightful except the roads and inns."—*Hughes.* This route lies through the mountainous districts of Sicily, where probably no carriage has ever rolled. Certain it is that at present the route must be performed entirely on horseback.

The country between Petralia and Gangi is in parts cultivated with corn. The path lies over a lofty ridge from which the towns of Geraci and San Mauro are seen among the mountains to the N., and descends to the valley below Gangi, through which flows that branch of the *F. Salso*, the *Himera Meridionalis* of the ancients, which takes its rise near, and appellation from, that town.

6 m. *Gangi* or *Ganci*, is a large town of more than 9000 inhab., crowning the summit and slopes of a steep and lofty height. Two miles to the S., on the spot now occupied by the Benedictine monastery, stood an earlier town of the same name, destroyed in 1299 by Frederick II. for the rebellion of Francesco Ventimiglia, its feudal lord. This

is conjectured by Cluver and others to have been the representative of the *Engyum* of antiquity—

"Romana petivit
Fœdera Callipolis, lapidosique Engyon artus."
SIL. ITAL., xiv. 248.—

famed for its temple to the Magna Mater, which Cicero describes as "a most august and sacred fane," and which was robbed of all its treasures by the prætor Verres. The town is said to have owed its foundation to colonists from Crete; but it is not mentioned in history till the time of Timoleon, who liberated it from its tyrant Leptines. In the Second Punic War it sided with Carthage, and narrowly escaped the vengeance of Marcellus. In modern times Gangi is celebrated as the birthplace of *Giuseppe Salerno*, called from his lameness "lo Zoppo di Gangi," one of Sicily's best painters, who flourished about the commencement of the 17th centy. The *Chiesa Matrice* contains a Last Judgment by his hand, esteemed a *chef-d'œuvre*.

From Gangi a bridle-path runs northward to Cefalù, passing through Geraci, where it forks; the easterly branch running through S. Mauro; the other through Castelbuono.

The route to Nicosia lies through an open country on the northern slopes of Monte Fucilino. The soil is very rich, yielding, according to Sir R. C. Hoare, the most luxuriant crops he had seen in Sicily. The path is in parts very steep and bad, especially near Gangi. At about 3 m. from that town you cross a ridge which divides the province of Palermo from that of Catania.

15 m. *Sperlinga*, a village of 1969 inhabitants, with a picturesque castle on a steep and lofty rock. This place has obtained an unenviable notoriety in Sicilian history, as being the only town in all the island which refused to join in the revolt against the French, which became general after the massacre of the Vespers in 1282. Hence the proverb—

"Quod Siculis placuit, sola Sperlinga negavit"—

still in common use, to ridicule insignificant persons who attempt to dissent from the general opinion, or oppose the popular wish. The fortress, held by an Angevin garrison under Pierre Laman, maintained a protracted resistance on that occasion; but history is silent as to its fate.

18 m. NICOSÍA. (Two *locande* of very inferior description.) This is an important town of 13,271 inhab., the see of a bishop, and the capital of one of the districts of the province of Catania. It is situated in the midst of a wild, rocky, and mountainous country on the crest of an abrupt conical rock called Monte San Giovanni, standing between the two heads of the Fiume Salso. The rock has 2 peaks, the highest of which is crowned by a ruined castle, said to have been founded by King Roger. The town, however, was previously peopled by the Norman and Lombard adventurers who had assisted his father, the great Count, in the conquest of Sicily. Three centuries ago the inhabitants retained in their dialect, says old Fazello, traces of this origin. Nicosía lays claim to the epithet of "Costantissima," conferred on it by the Emperor Frederick II.

The *Cathedral* has a façade of Norm. architecture, with a beautiful doorway. A door to the l. is of the same style. The interior is modernised; it contains a picture of S. Lorenzo, of the Neapolitan school; a Christ on the Cross carved in wood by *Fra Umile Pintorno* of Petralia; and on the *paliotto* of the same altar a bas-relief in marble of the Burial of Christ, by *Antonio Gagini*. A sepulchral monument from the chisel of *Ignazio Marabitti*; a picture by *Giuseppe Velasquez*, in the tribune; and a Martyrdom of S. Placido, by *Patania*, are also to be noticed. The carved wood-work in the Choir is by *Giambattista Livolsi*, a native sculptor. The sculptured adornments of the Baptistery are of early *quattro-cento* work. The statues which decorate the pulpit are by the hand of *Gagini*.

Sta. Maria Maggiore contains a singular monument of white marble, called "Il Cono," which rises 35 ft. above

the high altar, and is sculptured with more than 60 figures, culminating in that of St. Michael. It is the work of *Antonio Gagini*, in 1500. The ch. of the *Carmelites* has an Annunciation from the same chisel.

S. Francesco di Paola contains a picture of that saint by *Filippo Randazzo* of Nicosía. *S. Calogero* has other paintings by the same hand, and in its sacristy is an early Adoration of the Magi, on wood.

In the ch. of *S. Vincenzo* are some frescoes and oil-paintings by *W. Borremans*; in that of *S. Biagio* five pictures by *Giuseppe Velasquez* of Palermo. The *Capuchin Convent*, distinguished by its grove of oaks, pines, and cypresses, is worth a visit for its picturesque situation, and for the superb view it commands.

Nicosía contests with Sperlinga the honour of representing *Herbita*, a very ancient town of the Siculi, which is first mentioned in history as joining Ducetius, about 446 B.C., when tha t Siculan prince, urged by the oracle, returned from Corinth to found Cale Acte. In 403 it successfully withstood a siege by Dionysius of Syracuse; and immediately after, its ruler Archonides founded Alæsa on the N. coast, which soon surpassed its parent city in wealth and power. Herbita was despoiled and almost depopulated by the rapacious Verres, and its territory, previously most fertile in corn, was made a desert.

From Nicosía a track runs northward across the Heræan range to Mistretta and Santo Stefano; another, southward, crossing Monte Sappo, leads to Leonforte (12 m.); and a third, following the valley of the Salso, to S. Filippo d' Argirò, about the same distance. On this road, 5 m. from Nicosía, you pass the *Rocca di Sarno*, a site memorable in Sicilian history. While the Norman brothers, Robert and Roger, were engaged in the siege of Palermo, they left their nephew Serlo—a youth who inherited all the valour of his family and race—in charge of Cerami, to keep the Saracens in check in the centre of the island. The Moslems, when they could not make head against him in the field, resolved to destroy him by stratagem. One of them, named Brachino, pretending friendship for Serlo, wrote to him to beware, when he went forth to the chase, of taking a certain road, as 7 Saracens were lying in wait to slay him. Brachino had correctly calculated the effect of his epistle. Serlo, as noble and unsuspicious as he was brave, despising an enemy so few in number, and courting the adventure, took the very road against which he was warned. But instead of 7 foes. Brachino came against him with 70 horse and 2000 foot, and compelled him—his horse being slain—to take refuge on a steep and rugged rock which stood on the banks of the San Filippo. Here he long held his pursuers at bay, hurling down stones and masses of earth on all who attempted to ascend, till at length he fell covered with wounds. The rock took from this event the name of Rocca di Serlo, now corrupted into Sarno.

The descent from Nicosía towards Troina is steep, and on this side the city has suffered from landslips. The country between it and Troina is undulating, and cultivated with corn; the track crossing two branches of the F. Salso, a tributary of the Simeto. From the *Pontello del Principe*, on the second branch, the track mounts the long-drawn ridge, which is crested by Troina, passing only the solitary hamlet of *Donna Maria* on the way.

33 m. TROINA (pop. 8200). The traveller may find shelter, if not accommodation, at the Franciscan or at the Capuchin convent. Troina stands on the level summit of a mountain, which from the E. appears like a truncated cone, and rises to the height of more than 3000 feet above the sea, being, like Castrogiovanni, often lost amid the clouds for days from the view of those in the plains. At this elevation the climate is cold, and snow and ice often

lie on the ground throughout the winter. This town commands a most extensive and magnificent view, Etna with his snowy crest and wooded slopes filling the eastern horizon, and a sea of inferior mountains in every other direction, high among which peer most of the towns and castles of central Sicily.

Troina was one of the first places that fell into the power of Count Roger de Hauteville, on his first expedition to Sicily in 1063. Here it was that in the following year he and his fair bride Eremberga were besieged four months in the citadel by the revolted Saracens who held the town; and here they had to undergo such hardships, that during an unusually severe winter they had but one cloak between them. After he had regained possession of the place, Roger left his young countess in command during his absence in Calabria, when she used to make the round of the walls every night to see that the sentinels were on the alert. Here, in 1078, he built a ch., and established the first Catholic see in the island, appointing Eremberga's brother, Robert of Evroult, the first bishop. The bishopric was in 1087 transferred to Messina, and all that Troina can now boast in the way of ecclesiastical dignitaries is an archdeacon and a college of canons.

Santa Maria or *La Matrice.* This ch., founded by Roger, is supposed to be erected on the site of the citadel in which the count was besieged. A portion of the E. end, and a part of the campanile, are all that remain of the original structure. "These portions are well constructed with large squared stones in regular courses. The style is a studious imitation of the Roman. The lower part of the belfry forms a porch, in which are well-turned round arches, resting on imposts decorated with a Roman moulding. In the E. end there is a departure from the habitual plan of the basilica. In shape it is square, and seems never to have contained a semicircular apse." —*Gally Knight.* This ch. contains 2 pictures by *Giuseppe Velasquez.* Near the Tribune is a small under-ground chapel, where Pope Urban II. is said to have celebrated mass when he came to Sicily in 1088 to consult his friend Count Roger on the affairs of the Catholic Church.

The *Basilian Monastery*, situated about 2 m. from the city, is a fine building. The institution owes its foundation to Count Roger, who, after the capture of Palermo from the Saracens in 1072, erected a monastery for the safety of his own soul and that of his family, and endowed it with lands, making his brother-in-law, Robert of Evroult, the abbot. The present edifice does not even occupy the site of the original, which stood at a much greater distance from Troina. In laying the foundations of the modern structure many sepulchres were opened, and numerous remains of antiquity, such as vases, and small figures of bronze and terracottta, were brought to light, which now enrich the Museo Biscari, and the collection in the Benedictine Convent at Catania.

On the height called Monte di San Panton are vestiges of an ancient structure. Some fragments of masonry, of large uncemented blocks, beneath the Norman ch., as well as below the hospital, also appear to be of classic times, and with the other relics hint at the existence of an ancient city at or near this site. The citadel of the original city, says Fazello, is now included within the limits of the modern, but the ancient town stood on the slope lower down, 1 m. to the S., in the spot called *S. Silvestro*, where traces of former habitation in blocks of regular masonry yet meet the eye. This city, if such it were, is conjectured by Cluverius to have been *Imachara*, a town mentioned by Cicero, Pliny, and Ptolemy, the last of whom places it between Capitium and Centuripa. It is these remains of former times which have conferred on Troina the title of "Antichissima."

A track runs northward from Troina to Sta. Agata di Militello, across Monte Sordo, and the great forest of Caronía. At a spot called *S. Elia*, about 6 m. on

this road in the midst of the forest, Count Roger, about the year 1080, founded another ch. and monastery, which he dedicated to St. Elias Euboulos, for the "good counsel" he received from some Christian villagers who dwelt there, as he marched by to attack the Saracens in Troina. He peopled this monastery with Basilian monks, who followed the Greek ritual, and used the Greek language in their services; but these edifices were totally destroyed by the earthquake of 1643, which did great injury to Troina and its neighbourhood.

Another mountain-track runs from Troina to the N.W. to Mistretta (22 m.), through Cerami and Capizzi.

Troina to Cerami	6 miles.
Cerami to Capizzi	4 „
Capizzi to Mistretta	12 „

Cerámi (pop. 4800). Another of the old hawks' nests, with which Saracenic and feudal Sicily abounded. This, like Troina, was one of the earliest of Roger's conquests, and is especially celebrated as the scene of a great battle won by that prince over the Moslems, in 1064, in spite of a fearful disparity of numbers. While the contest was raging with doubtful issue, an unknown knight, of more than human beauty and of luminous aspect, in robes of pure white with a red cross on his breast, and mounted on a snow-white steed, suddenly appeared amid the Norman ranks. Roger's own spear was seen at the same moment to be tipped with a feathery cross. "St. George! St. George! God is on our side!" shouted Roger to his men. The cry ran through the Christian ranks, and so excited their enthusiasm as to render them irresistible; and such was the slaughter, says an old Chronicler, that not one of that vast host of barbarians lived to relate the events of that fight. It is said that henceforth, for that day's victory, the most signal he ever achieved, Roger placed upon his shield the motto which we still read on all the documents signed by him that have come down to our time—"*Dextera Domini fecit virtutem; dextera Domini exaltavit me.*" The castle of Cerámi, now in ruins, crests the height above the town.

Capizzi (pop. 3800). This is with much probability supposed to be the representative of the ancient *Capitium*, a town mentioned by Cicero as among those ruined by the exactions of Verres. It is thought to have derived its name from the form of the hill on which it is built, which resembles a man's head and shoulders. The fortress is in a picturesque state of ruin. In the ch. of *St. Giacomo* is a marble statue of the Madonna del Soccorso, bearing date 1508, and attributed to *Gagini*.

These two towns are in the valley of the Salso, on opposite banks of that stream.

Mistretta (See Rte. 10., p. 268).

The road from Troina to Bronte lies through a wide corn-clad valley, through which, in a rocky bed, flows with many a snaky twine that branch of the Simeto which is known as the Fiume di Troina. The path is very rugged and difficult in fine weather, and is hardly practicable in bad. The descent from Troina is extremely broken and precipitous; the track presently crosses the stream, and follows the l. bank all the way to Bronte, passing about half-way beneath the picturesque villages of *S. Teodoro* and *Cesarò*, a mile apart, which, save the towering mass of Etna, ever in sight, are the only interesting features on the road. The ascent from the valley to Bronte is very steep and rugged, traversing the lava stream of 1651.

51 m. BRONTE (See Rte. 13, p. 290).

ROUTE 13.

PALERMO TO GIARDINI, BY BRONTE.

	Miles.
Palermo to Adernò	148
Adernò to Bronte	11
Bronte to Randazzo	12
Randazzo to Linguagrossa	13
Linguagrossa to Piedimonte	4
Piedimonte to Ponte della Disgrazia,	3
P. della Disgrazia to Giardini	5
	196

The route from Palermo to Adernò is described in Rte. 7. The old post-road to Messina, before that by Catania was opened, skirted the base of Etna, running from Adernò through Bronte and Randazzo. Though this is no longer the *strada postale*, it is still carriageable; and he who travels in his own vehicle or by *vettura*, should he be compelled to do the E. coast of the island a second time, would do well on his return from Catania to Messina, to vary his route by taking this road round "the back of Etna," as it is called. To do this he must take the high road from Catania to Adernò, a distance of 23 m., which he can easily accomplish in one day, or, as there is little to detain him at Adernò, he may, in summer time, very well push on to Bronte, sleep there, and reach Giardini the second night. This is a desirable arrangement, as should he be tempted by the unusual comfort of the *locande* at Adernò to spend the first night there, he will hardly be able to reach Giardini by the second; and there is no decent hostelry between that place and Randazzo. This tour round Etna, though not to be achieved without discomforts, is the thing to be done by every traveller who would "form an adequate idea of the mighty volcano, of the immensity of the region at once desolated and fertilized by its influence —its prolific vegetation, its awful lava-beds, its dense forests, its antiquated towns, and its wild population."

The road from Adernò to Bronte lies on the W. slope of Etna, high above the valley of the Simeto. On leaving the richly-cultivated plateau on whose verge stands Adernò, you enter on a new region. It is the region of lava and devastation. Were it not for the giant crest of Etna high above you on the one hand, and the glorious mountain scenery on the other, nothing could be more desolate, nothing more oppressive to the spirits. You cross a series of lava-torrents, which in various ages have swept down the mountain, scorching up all vegetation, and leaving its slopes black, naked, and barren for centuries. The relative ages of these torrents can in general be distinguished by their hue, and the degree of cultivation they admit of. Some give nourishment to patches of corn, or to clumps of fruit-trees in the hollows amid the rocks. Others can show only a few squills, orchids, fennel, or spurge; this is but slightly tufted here and there with grass; that presents a wilderness of rock, whose ruggedness is softened by no blade or moss, though mellowed by orange or grey lichen; while one unbroken sheet in all the crisp jaggedness, and intense blackness with which it cooled into stone, stretching from among the many cones which stud the slopes high above your head down to the very bottom of the deep valley of the Simeto at your feet, proclaims the more recent terrors of the volcano. In one instance, that of 1610, the liquid lava actually filled up the bed of the river, till its antagonist element, fretting at this interruption, ate its way through the hard rock in a deep chasm, so narrow that tradition asserts a shepherd once crossed it at a bound. From this the spot has received the name of *Salto del Pecoraro*. Though but a mile or two below the road, it is not to be approached from this side, and must be visited from the road to Palermo in the valley below Adernò. (*Vide* Rte. 7, p. 232). The reason

that this slope of Etna is so barren of vegetation, compared to the other sides, is not that the lava-streams have been more frequent, but that they are of more recent date. There is not one three centuries old. The first on leaving Adernò is from the eruption of 1610; the next marks that of 1787; then comes that of 1603; next, as we approach Bronte, those of 1763 and 1727; still further on, beyond the 156th milestone, the deep black mass of the eruption of 1843; while Bronte itself stands amid the streams of the torrent of 1651. That of '43, being the latest, attracts the most interest. It came down in a stream some 200 or 300 yards wide, covering an older torrent, and continued to flow down to the wooded banks of the Simeto, a course in all of 6 m. It crossed the road in a mass 40 or 50 ft. high, through which, when it had cooled into solid rock, a new passage had to be hewn. This eruption is memorable for the loss of life with which it was attended. The motion of liquid lava, like that of all viscous matter, is generally so slow that people who do not rashly expose themselves, have abundant time to escape. Here the fiery mass was slowly creeping down into the valley, scorching up all cultivation before it, a number of labourers being employed in cutting down trees, pulling up vines, and endeavouring to save whatever they could from the wreck, when, at a spot nearly at the foot of the steep, on a sudden, the front of the torrent was seen to swell up into the form of a cupola. A terrific explosion ensued; the fiery matter was blown into fine fragments, the earth was raised in clouds, and the trees around levelled with the ground; and when the cloud of dust and smoke had cleared away, it was found that of 69 bystanders, 36 were killed on the spot; 23 of the remainder surviving but a few hours. It is conjectured that this calamitous explosion was owing to the lava having encountered some water in its course, which, being suddenly converted into steam, by its expansion blew the red-hot metal above it into atoms.

From this road, little is visible of the snowy cone of Etna, which so delights the eye on the eastern and southern sides of the mountain. Here it is lost behind the swelling torrents of lava, or behind the satellite cones which begird what should be the woody region, but is here a bare brown slope. The largest and most prominent of these cones which remains in sight throughout this journey is *Monte Minardo*, a lonely green sugarloaf, with deep red lips, rising some 750 ft. from the slope. In the wide landscape, on the other hand, there are features less stern, but not less wild. The most rugged and mountainous region of the island lies before you, and it shows the true characteristics of Sicilian scenery. One crest after another rolls away into the horizon, all equally bare; even the nearer waves of this rocky sea are either utterly desert, or patched and parched only with corn; the deep valleys that open beneath you present not much richer features, and if you look for habitations you find them clustered on lofty table-lands, or on the summits of lonely mountain peaks. Such is Centorbi, immediately opposite Adernò, cresting an apparently inaccessible rock; such are Regalbuto, San Filippo, Leonforte, Castrogiovanni, Calascibetta, seen at various distances up the valley of the Salso; and such is Troina, crowning its truncated cone high over the mountains of La Placa, on the right bank of the Simeto, opposite Bronte.

Within a mile or two of Bronte there is some cultivation of olives and vines, which the lava crumbling with age has been made to yield. "On turning a corner, Bronte comes on the eye with startling effect, with its immense mass of rude houses, and churches, and convents, piled in the strangest confusion upon the mountain side, and absolutely surrounded by lava-beds, from which it seems to have escaped as if by miracle, as the inhabitants, of course, devoutly believe it did."—*Bartlett.*

159 m. BRONTE. *Inns:* "Locanda

del Real Collegio," kept by Peppe Fiorenza, is the largest and cleanest: here the traveller will meet with much civility and reasonable charges; "Locanda di Cesari;" "Locanda del Lupo," which thus quaintly proclaims its title a misnomer:—

"Ospite non temer di lupo il tetto;
Trovi senza periglio agio e ricetto."

This town, with a name so terrible to Greek, but welcome to English ears, is a good sized place of 11,629 inhab., with one long narrow street paved with lava, irregular, dirty lanes opening into it, houses of no symmetry, and churches without architectural pretensions. Gally Knight asserts that Bronte is inhabited by the descendants of an Albanian colony, and cites their cloth leggings in proof of the assertion; but he does not tell us if the fashion of slitting up the jacket behind is also an importation. The women wear capes or shawls of white flannel on their heads. Though with a purely Greek name (βροντὴ—thunder) there are no traces of ancient days at Bronte.

Bronte remained a royal fief and duchy till it was granted, together with Maniace, in 1799, to our great naval hero, who ever after subscribed himself "Nelson and Bronte." Ferdinand of Naples made an apt selection in conferring a gift on him whose "thunder" had saved his crown. The estate was alienated from the Great Hospital of Palermo, and conveyed in perpetuity to Lord Nelson and his heirs, with the title of Duke of Bronte. It is of great extent, and comprises cornlands, vineyards, forests, and pastures; its revenue is estimated at nearly 3000*l.*: a large sum for Sicily.

Bronte is renowned for its wine, which has more body and a richer flavour than most of the wines of the island, deriving these properties, it is probable, from the volcanic soil, and the great reflected heat the vines receive from the black masses of lava to which they are tied. The wine of Bronte is not what is known in England as "Bronte Madeira." That is the wine of Marsala, first made known to the British public by the great Duke of Bronte, who supplied his fleet with it when victualling on the coast of Sicily. It is a singular fact, however, that in these days of oïdium and wine-dearth, the wines of Etna, and among them those of Bronte, are transported to Marsala, and thence shipped to England to be consumed as "Bronte Madeira."

Bronte has, on several occasions, especially during the last 100 years, been singularly spared by the torrents of lava which have just avoided the town, when they seemed on the point of overwhelming it. The last narrow escape of this description was in 1832, when the fiery stream suddenly stopped short a mile above the town, to which it was advancing in a direct line. To reach the spot you have to toil across an older bed of lava, of great ruggedness. "At length we stood opposite the object of our walk, and were astonished at the magnitude, the width, and the height, of the black and rugged mass before us. It had stopped short at the edge of a vineyard which was green at its feet, after having advanced slowly and silently for several miles, and destroyed everything in its way. We could discern the spot, high up the side of the distant volcano, from whence the torrent issued, and could discern its onward course, streaking the green of the forest and the vineyard with its dark and hateful streams. We clambered up the face of the bed, and scratched away the surface with our sticks, and took up some of the cinders beneath; they were too hot to retain in the hand for above a moment, though they had been cooling for 3 years!"—*Gally Knight.* This sudden stoppage of the lava is ascribed to the interposition of the Virgin, and the miracle is recorded on a tablet in the Ch. of La Catena.

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8 m. N. of Bronte, up a valley that opens southwards from Mte. Cannata, once stood the town of *Maniace*, which was built in 932, by George Maniaces, governor of Sicily under the Byzantine Emperors, to commemorate a signal victory he had gained over the Sa-

racens on the spot. The town was standing in the 12th century, in the reign of William the Good, and was subsequently deserted or destroyed; its ruins only were extant in the 16th century, and even these have now disappeared, having been used up, it is said, in the construction of Bronte. But there is an old convent, built by Queen Margaret, mother of William the Good, in 1174, about a mile from the site of the old town, which is an interesting relic of Norman architecture. To reach it you must descend by a bed of lava of torturing ruggedness into the valley below Bronte, and follow for 7 m. the stream which flows from the N. till you reach the convent, which stands on a high bank above the river. The Benedictine nuns, who once inhabited it, having been compelled by the malaria of the hot season to remove to Bronte, it is now used as a residence by Mr. Thoves, the agent for the Nelson estates, who has added large magazines to store the payments in kind, which Sicilian landlords are fain to take from their tenants.

"The eastern end of the ch. has been pulled down, but the nave and W. end still remain in their original state. The whole of this building is in the pointed style, with the exception of the upper tier of windows, which are round-headed and small. The arches of the nave are obtusely pointed, and are surrounded with a single moulding. They rest on pillars, which are alternately round and hexagonal, and have an impost moulding in the place of a capital. The lower tier of windows are pointed and undivided. The western portal is pointed, decorated, and of good workmanship. On each side of the door are several small pillars, which support a corresponding number of mouldings. The caps of the pillars are foliated and ornamented with rude figures in the Norman style, representing the expulsion of Adam and Eve from Paradise, and the introduction of agriculture, the chase, and war. The bases of the pillars are deeply cut, moulded, and resemble those of the transition style in England. Three of the mouldings reproduce the Norman cable."—*G. Knight.*

The route from Bronte to Randazzo still pursues a course over the lower slopes of Etna, ascending for many miles till it crosses the ridge which separates the valley of the Simeto from that of the Cantara, the 2 rivers which form the natural boundaries of the volcano. After traversing the black lava beds which hold Bronte in their grim embrace, we meet cultivation again,—lava gives place to limestone and white indurated marl; corn, vines, or beans brighten the slopes, instead of broom or spurge, and fruit trees refresh the eye, weary with the dusty desolation of Bronte. This verdure, however, is varied from time to time by stray streams of lava, which in some cases cross the road and stretch down into the valley, in wide moors of rugged and black monotony. At 4 m. from Bronte a road to the l. turns off to *Maletto*, a red-roofed village (pop. 2300), below the road, which was nearly overwhelmed by the eruptions of 1607 and 1759. A crumbling tower on an abrupt rock is a picturesque feature in the scene. The slopes of Etna above you are dark with lava or with forests of oak and chesnuts, among which rise many of the singular cones, all extinct craters, which are so many landmarks of the volcano's history. About halfway on the road you cross wide downs of corn, partitioned with walls of stone; and even in the lava region beyond, corn fills the hollows between the parallel ridges of molten rock, or springs up in the basins which the fiery matter here and there encircled, but spared, in its downward course. As you approach Randazzo, vegetation assumes a more luxuriant aspect; and you are struck, on comparing the cultivated slopes of Etna with those of the mountains on the opposite side of the Cantara valley, with the superior fertility of a volcanic soil to one of limestone formation.

171 m. RANDAZZO (pop. 6342).

Inn: "Locanda di S. Martino," just within the Porta di S. Martino, a tolerably decent inn for Sicily, much improved of late years; the landlord, Salvatore Jópolo, doing his best to contribute to the traveller's comfort. Randazzo is not seen till you reach the hill above it, when it appears crowning a low cliff of lava, and climbing the slope above, with its brown battlemented walls and Norman towers, so truly quaint and mediæval, that you seem to behold the original of the city depicted in some work of Masaccio or Ghirlandajo. Verily "Randazzo is like a town of the middle ages preserved as a curiosity!"

Randazzo has been conjectured by Cluverius and others to occupy the site of the ancient *Tissa*, a town remarkable chiefly for its small size—"perparva et tenuis civitas."—Cic.

"Venit Amastra suis, et parvo nomine Tisse,"
Sil. Ital.—

but there is nothing to identify it with that place. As far as history records, Randazzo is entirely a town of the middle ages; originally one of the settlements of the Lombard adventurers who assisted Count Roger in his conquest of Sicily. That it was formerly of much more importance than at present would appear from its conferring, from the time of Frederick of Aragon, the title of Duke on one of the younger sons of the Kings of Sicily. But 3 centuries since Fazello styled it "*ingens, nobile, locuples, et muro cinctum.*" The latter part of the description alone now holds. The town is in full possession of its old walls, pointed gateways, narrow winding streets, quaint houses, and handsome Norman churches; but all signs of grandeur, wealth, and luxury, have long passed away.

Randazzo received from the Emperor Frederick II. the title of "Etnea," probably from its being the nearest town to the volcano, from whose summit it is only 12 m. distant.

There is no single ch. entitled Chiesa Matrice at Randazzo; the 3 principal ones of S. Martino, Santa Maria, and S. Nicolò take that honour for a year each in turn.

S. Martino—This ch. is principally of modern construction, but the nave and transepts externally show traces of ancient work in corbelled string-courses. The campanile, which dates from the beginning of the 14th cenly., is a tall square tower of 3 stages, topped with battlements and a low spire. It is constructed of black lava, banded horizontally with white stone. The 2 lower stories have double windows, pointed, and with cusped heads resting on massive piers of clustered shafts, the whole banded black and white, producing a singular effect; the upper story has single windows, with triple lights divided by slender columns. The ch. contains a Pietà, in tempera, of the 16th cent.; a Nativity of the Virgin, ascribed to *Vincenzo Anémolo*; an Angelo Custode, attributed to *Onofrio Gabriello*, of Messina; and a red marble font of octagonal form, supported by stout octagonal pillars, with cusped arches and foliated capitals; it bears on its rim an inscription with the date of 1439.

Santa Maria, at the opposite end of the town, is of the beginning of the 13th cenly., as is shown by 2 inscriptions preserved in the portico attached to the N. transept, one of which gives the date of 1222 and the name of the architect, *Leo Cumier*, the other the date of 1238, probably marking respectively the commencement and completion of the work. It is constructed of large blocks of lava. At the E. end it has 3 apses, the central one being much the largest, all adorned with corbellings and with billet or dentil mouldings. The N. door is round-headed and plain, but the S. portal is very curious. It is wholly of lava, and is built up in 3 tiers or stages: the lowest has a square doorway with a lintel on brackets; the second and third have round-headed arches. Each tier is flanked by 3 shafts on each side, with quaintly foliated capitals. Around the doorway are seen the dentil, billet, and nail-head mouldings; and were it not for these there would be little to mark the Norman character. At the W. end of

the ch. was a lofty tower having a curious porch beneath it, with pointed arches, adorned with triple billet mouldings, and resting on a double tier of columns, chevroned, twisted, or chequered. But this tower and porch have been recently pulled down, and have been rebuilt in a style in partial imitation of the original. In the upper stories of the tower the lights are pointed and more in the Siculo-Norman style. The interior of the ch. is modernised. Here is an octagonal marble font of the Renaissance period, with *bénitiers* in the same style; and here are a Christ by *Van Houbracken*, a St. Lawrence and St. Agatha by *Onofrio Gabriello*, and 6 pictures by *Giuseppe Velasquez* of Palermo. In the piazza adjoining the ch., called *Largo di Quadris*, is a pretty Gothic doorway; and here, till very recently, stood a large palace of the same architecture, known as the "Palazzo de' Re Aragonesi," but it has been pulled down to suit the more modern taste of its owner.

Santo Nicóla has a neat modern façade; but the nave and transepts externally bear traces of more ancient construction, as do also the 2 apses at the E. end, which are octagonal, divided by an angular wall. The ch. contains a Norman font of similar character to that in San Martino, but of earlier date and richer ornamentation. In the N. transept is a large statue of S. Nicóla sitting on a throne, in episcopal robes, with 2 small bas-reliefs at his feet illustrative of the miracles he wrought. It bears date 1523 and the name of *Antonio Gagini*, and displays the usual simplicity of style and breadth of drapery, with also the stiffness, meagreness, and dryness of outline characteristic of many of the works of that sculptor. In the chapel on the Gospel side of the Tribune are other reliefs of rude art, of the *school of Gagini*, representing the Last Supper, the Agony in the Garden, the Scourging, Christ carrying his Cross, and the Pietà. In this ch. is also shown a crucifix in wood, ascribed to *Fra Umile Pintorno* of Petralia. In the Piazza in front of S. Nicóla is a statue of the Genius of Randazzo standing on a pedestal, and pointing to the church; an eagle is perched on his shoulder, a lion is at his feet, and a pair of snakes enfold his body in their coils.

In *Sta. Maria di Gesù* is a figure of the Virgin, attributed to *Vincenzo Gagini*.

The ch. of the *Paolotti* contains a Deposition, of the period and in the style of Raphael.

In the church of the *Capuchins* is a Transfiguration attributed to Lanfranco.

There are many interesting fragments of mediæval architecture among the public and domestic buildings of Randazzo. Most of the houses of that antiquity, however, are of small size. "Space," as Mr. Knight observes, "was a luxury beyond the reach even of the rich, so long as the protection of walls was indispensable." Many of the doors in these old houses are pointed, others are round-headed, a few elliptical; and the same differences occur in the windows. Twisted shafts are very common, and Norman mouldings are often seen, and occasionally there are stringcourses in that diaper-work of lava and white stone so abundant at Taormina. In some cases arches of Norman date span the street, connecting opposite buildings by means of galleries and pointed lights. A pretty instance of this is seen in the *Volta S. Nicolò*. The balconies of these old buildings are generally of lava, and project far over the street, propped by cantalivers of the same material terminating in grotesque heads. The roofs also overhang greatly, but are of wood, with cantalivers of the same. Among the buildings to be noticed we must mention the *Casa Comunale*, the house of *D. Rocco Finocchiaro*, that of *D. Carmelo Milisari*, of *D. Diego Romeo*, and of the *Barone Fesaule*, called also *Palazzo di Rúmolo*.

In the valley below the town, and to the W., are said to be ruins of a mediæval ch. called *La Misericordia*. Here is also a lake called *Lago Gurrita*.

From Randazzo a mountain-path runs northward to Patti, 36 m. (see Rte. 10, p. 273). Another path runs to the N.E. through Roccella to Noara.

From Randazzo the carriage-road runs through Linguagrossa and Piedimonte to Giardini. But there is also a bridle-path on the opposite side of the Cantara valley, by Francavilla, Motta, and Gaggi, which we will afterwards describe. First the high-road.

You leave Randazzo for Linguagrossa by an avenue of mulberries, and continue through rich vineyards and vast forests of oaks and chesnuts, which cover the slopes of the volcano, and conceal the lava-streams of ancient date; but grey rocks here and there crop out among the trees, or are blended with the trunks by a mantle of ivy and clematis. At 5 m. from Randazzo you enter a wide moor of lava-blocks, here naked and black, there tufted with broom and fern, yet the slopes of Etna above it are dark with wood, which hides the snowy crest from view. Beyond the moor peers the distant castle of Castiglione; and among the bare mountains on the opposite side of the great valley of the Cantara, appear the towns of Roccella, Mojo, Malvagna, and Francavilla. This wild scenery continues for several miles, and the road ascends over lava-ridges black and dreary, and crosses wide vales yielding scanty crops of corn or wine, till, about 9 m. from Randazzo, cultivation again vanquishes the desert, and a vale rich in vineyards and orchards opens below you, and wide tracts, green with filberts and chesnuts, extend all the way to Linguagrossa. At the 181 milestone you have the lava-stream of 1809, which came to a stand about 200 yds. above the road. It is black and bare, but vegetation is carried up to its very base. At 182 m. a road turns to the l. down the slope to Castiglione, which has long been in sight, crowning a double-peaked rock, which rises from the wide valley of the Cantara.

From this point the road continues with a long descent, through vineyards and nut-groves, to

184 m. *Linguagrossa* (4000 inhab.). *Inns:* "Locanda Nuova," very small and wretched; "Locanda di Sant' Egidio" or St. Giles's Hotel, worthy only of the parish which that saint patronises in the Great Metropolis. This mean lava-built town, which is elevated 1725 ft. above the sea, is said to derive its name from the rustic dialect of its inhabitants. It makes a respectable show with its church-towers rising above the woods of Etna, but contains nothing to interest the tourist. 5 m. from Linguagrossa, in the valley of the Cantara, lies

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Castiglione (pop. 3900), on a square rock rising abruptly from the valley, and having a double crest, on which stand a domed ch. and the ruins of a feudal castle; the whole forming a most picturesque feature in the scenery of this region. Fazello derives its name from *castrum leonis*, and from its natural strength and commanding position, this "lion's camp" played an important part in former times. It was once a fief of the celebrated Admiral Roger Loria; and here in 1297, in the War of the Vespers, he raised the standard of rebellion against his sovereign Frederick of Aragon; but that prince, after a short siege, gained possession of the place.

There is a little lava sprinkled with cactus around Linguagrossa, but on leaving this you turn your back on all the horrors of the volcano, and descend through the richest cultivation of vines and fruit-trees, and through dense groves of chesnuts and filberts to

188 m. *Piedimonte. Inns*—several: "Locanda d' Antonia Pajana;" "L. dell' Aquila;" another kept by Rosario Corrente; a fourth by Francesco Policena; but all in character with the place—not attractive. This town is about the size of Linguagrossa, having some 3800 souls, but with a still more dismal aspect; scarcely a house having more than one floor, and all, as well as

the pavement, the gates, the fountains, the churches, and the public buildings, being constructed of lava. The old square, battlemented castle, like many such buildings in Sicily, is now converted into a prison.

Above Piedimonte the Mediterranean comes into sight; and as you leave that town a magnificent view opens of the eastern coast from Taormina on its mountain headland, backed by the blue Apennines of Calabria and the bluer Straits, to Giarre with its domes, and Riposto with its vessels at anchor; and between these two points stretches a plain of wondrous fertility, overhung by Etna's slopes teeming with vegetable wealth, and dotted with towns and villages. Just below Piedimonte a road branches to the rt. to Riposto, $2\frac{1}{2}$ hours, or about 10 m. distant.

The descent from Piedimonte is very steep, winding among vineyards, orchards and olive-groves to the Ponte della Disgrazia, passing on the way some highly picturesque cliffs of purple lava overhanging the stream, which seems to have forced its way through an old bed of lava to the sea. At the *Ponte della Disgrazia* (191 m.) which must be 2 or 3 miles inland, is a *fondaco*, or wayside inn. Here you enter on the great coast-road from Catania to Messina, and proceed along it for 5 m., with Calatabiano on a height to the l., and Capo Schisò, a low headland of lava on the rt., the site of the ancient Naxos, till you reach Giardini.

On the approach to this village you have a magnificent view of Taormina on its cliffs, with Mola towering high above it—a bit of grand mountain outline which deserves a record in every portfolio.

196 m. *Giardini.* (See Rte. 27, p. 456.)

ROUTE 14.

RANDAZZO TO GIARDINI, BY FRANCAVILLA.

	Miles.
Randazzo to Mojo	6
Mojo to Francavilla	6
Francavilla to Motta Camastra	3
Motta Camastra to Gaggi	5
Gaggi to Giardini	4
	24

The route from Randazzo to Giardini, by Francavilla, presents delightful scenery, the track winding through the Arcadian valley of the Cantara, and commanding some of the grandest views to be obtained of Etna. It descends from Randazzo into the valley, and following the course of the stream for about 4 m. fords it, and then the F. di Roccella, and reaches *Mojo* (6 m.), a hamlet in the plain at the foot of the crater of a volcano long extinct. This is on the bank of the Cantara, opposite to Etna; but the course of the lava-bed can be traced across the stream, and along the valley on the rt. bank till it reaches the sea at the mouth of that river, while a branch crossed the stream again a few miles inland, and stretched into the waves in that remarkable promontory known as Capo Schisò, on which stood the the ancient Naxos. That city being the earliest of all the Greek colonies in Sicily, and having been founded about 735 B.C., it follows that this stream of lava is of very early formation, prior probably to the historic era.

On the wooded slope of the mountain, a little above Mojo, hangs

Malvagna, a village of 1100 souls, just below which stands a Greek chapel, one of the very few relics

of the Greek empire now extant in Sicily. The plan is a square of small size, roofed in with a stone cupola, and having a semicircular apse on 3 of its sides, and a door, not in the middle, in the fourth. Above each apse is a small window, and in each angle of the square between the arches which support the cupola is a corbelled arch or pendentive. All these arches are round-headed. "Though of small size, and wholly unadorned, it is an object of interest, as exhibiting the features of the genuine Byzantine style, and as revealing the source from whence were derived some of the peculiarities which appear in Sicilian buildings of a subsequent date."—*Gally Knight.*

Six m. beyond, on the slope of Monte Cantaro, and opposite Castiglione, stands

Francavilla, a mean, wretched, and malaria-stricken town of 3428 souls. It boasts a Norman origin, and is said to derive its name from its having been exempted from the payment of taxes by Count Roger. Like Castiglione, it was held in fee by Roger Loria, the great Catalan Admiral, who lost it on his rebellion against Frederick II. It has since become celebrated for the total defeat of the Imperialists by the Spaniards during the War of the Succession, at the commencement of the last century. This place has the reputation of affording one of the most magnificent prospects of Etna. "The best point of view is from the gardens of the Capuchin Convent on the l. or northern side of the valley, situated between two very picturesque rocks, surrounded by wood and evergreens. The scenery, though of a different kind from that of Santa Maria di Gesù at Palermo, is very beautiful, and the gardens contain the largest oaks in Sicily, altogether forming a magnificent foreground to the distant grandeur of Mount Etna."—*Sir Henry Light.*

From Francavilla to Giardini a carriage-road is in the course of construction. 3 m. further, on the hills overhanging the valley, you pass through *Mottacamastra*, a village of 1700 souls; and 5 m. beyond, through *Gaggi*, a small hamlet, whence the road descends for 4 m. more to the shore at Giardini.

24 m. *Giardini.* (See Rte. 27, p. 456.)

ROUTE 15.

GIRGENTI TO CASTROGIOVANNI.

	Miles.
Girgenti to Grotte	12
Grotte to Racalmuto	2
Racalmuto to Canicattì	10
Canicattì to Sotto-Serradifalco	9
Serradifalco to S. Cataldo	7
S. Cataldo to Caltanisetta	4
Caltanisetta to Sta. Caterina	13
Sta. Caterina to Castrogiovanni	24
	81

This is the high-road between Girgenti and Castrogiovanni, the only carriage-road from the former town to Messina or Catania, and till very recently the only means of communication for vehicles between the northern part of the island and the southern coast. A glance at the map will show that this is a very circuitous route; it is one, in truth, that is only taken by carriages. The equestrian traveller always takes the direct track through Favara and Canicattì to Caltanisetta, and thence across the mountains to Castrogiovanni, by which he saves more than 30 m.

The *corriera* leaves Girgenti every Monday, Wednesday, and Saturday for Caltanisetta and Sta. Caterina, where it meets the mail from Palermo to Catania, or *vice versâ.*

The road from Girgenti to Grotte for the first 10 m. is the same as that to Comitini, described in Rte. 9, p. 248. After that the road ascends to *Grotte*, a large village of 5400 inhab. It derives its name from the number of caves in the rocks around it, which prove it to have been an ancient site. It is supposed by Fazello and Cluverius to be that of *Erbessus*, a town where the Romans deposited their military stores during their siege of Agrigentum in 262 B.C., but which was siezed by Hanno, the Carthaginian general, who thus reduced his enemies to great straits.

14 m. *Racalmuto* or *Ragalmuto*, a considerable town of 8500 souls, cresting a hill 2 m. beyond Grotte, has a Saracenic origin and name, the latter of an ominous signification—*Rahal-mot*—"village of death." Its castle was built by Frederick Chiaramonte in the 14th century. The road then crosses the shoulder of Monte Cazzola to Canicattì, leaving the village of Castrofilippo to the S.

24 m. *Canicattì*, another town of Arabic origin and name, is of some importance, having 18,713 inhabitants. Its *locanda* is as filthy and wretched as could be expected in the interior of Sicily, with an abusive and extortionate landlord. The town lies in a hollow, amid vineyards, olive and orange groves, surrounded by heights of white rock. The women in this part of the country wear mantles of black cloth reaching only to the waist, but in other respects resembling those worn at Trapani and Syracuse.

A carriage-road leads from Canicattì to Licata, on the S. coast (24 m.), and a diligence runs between the towns twice or thrice a-week.

The high-road runs northward along the ridge of Monte Grotta Rossa to Serradifalco, commanding magnificent views of the square mountain of Castrogiovanni, with Etna beyond, and Caltanisetta in the foreground. Soon after Canicattì you cross from the province of Girgenti to that of Caltanisetta. This is the heart of the sulphur district. The scenery is wild and stern. The mountains are of rounded forms, always bare, here craggy, there browned with scorched herbage, and in parts tinged with red, yellow, and grey by the heaps of ore and dross at the mouths of the sulphur-mines. Corn will not thrive in the fumes of sulphur; what little cultivation is to be seen is generally in the bottoms of the valleys.

33 m. *Serradifalco* (pop. 6608), which stands on Monte Carano, and in the midst of sulphur-mines, has no interest beyond that of giving its name to a dukedom, the present holder of which has acquired a European reputation for his ably written and beautifully illustrated works on the Greek and Norman antiquities of his native island.

40 m. *S. Cataldo* is a larger town with 9671 inhab. The hills around this place are burrowed with sulphur-mines.

Caltanisetta is visible from a considerable distance, crowning a height on the verge of a deep valley, and as you approach it the scenery acquires softer features; cultivation reappears in tracts of olives, corn, and wine; and hedges of aloe and cactus border the road. It is a steep and winding ascent to

44 m. CALTANISETTA (pop. 18,511). *Inns*, several—the "Locanda della Sicilia" is the best, which is not saying much for it.

The *corriera* leaves for Palermo (92 m.) every Monday, Thursday, and Saturday, doing the distance in 20 hours. It leaves for Girgenti every Sunday, Wednesday, and Friday.

Caltanisetta is the chief city of one of the 7 provinces of Sicily, and the see of a bishop. It is a tolerably neat place, with an air of more comfort than is usual in the interior of Sicily, yet it is most disappointing to the traveller, who expects to find in a town of Saracenic origin, retaining its Arabic name (Cal'at-al-Nisā, *i.e.* "Fortress of the Women"),

some interesting relics of the olden time, something to link the present with the past; instead of which he sees a place of entirely modern construction, with no architectural attractions, no art-glories, to compensate for its antiquarian baldness. Its chief charm is external — its picturesque situation on a lofty plateau overhanging a deep and fertile valley; and this character of picturesqueness is enhanced by the Capuchin Convent on the verge of the steep, embosomed in cypresses and olives, and by a strange isolated square-headed rock springing from the slope below it. The views, too, it commands of the rich valley of the Salso, with Pietraperzia on its height on the other side, and a sea of mountains surging around, carrying the eye by the twin flat-topped waves of Castrogiovanni and Calascibetta to the mighty crest of Mongibello in the far E., are glorious in the extreme.

Duomo.—Painting, carving, and gilding have here done their best to produce a tasteless whole. The ceiling is frescoed by *W. Borromans.* A picture of the Baptism of Our Lord, by a pupil of Novelli, is much extolled by native connoisseurs.

S. Giuseppe.—The altarpiece is by *Andrea Carreca* of Trapani.

In the ch. of the *Agostiniani Scalzi* is a Madonna in oil, attributed to *Novelli.*

S. Domenico has an altarpiece by *Filippo Paladino,* and there is a small picture by the same hand, the Martyrdom of Sta. Flavia, in the apartment of the abbot.

2 m. to the E. of Caltanisetta is the *Badia di Santo Spirito,* of Norman architecture, founded by Count Roger and his wife Adelasia. 2 m. from this, in a plain called *Terra Pilata,* is a small volcano, somewhat like that of the Maccaluba, near Girgenti, emitting, instead of mud, water and sand, accompanied by carbonated hydrogen gas, which rises in bubbles and burns with a whitish flame on the application of fire. The soil is a whitish clay, containing pebbles of carbonate of lime crystalized, of agate, jasper, and other minerals. It is split into numerous cracks, through which the water and gas find their way to the surface. These cracks become more numerous, and gape wider on the eve of an earthquake. Other traces of volcanic action are not wanting in the neighbourhood of this city.

The road to Sta. Caterina ascends *Monte San Giuliano,* and continues northward along this mountain ridge, which commands extensive views of Castrogiovanni and Calascibetta to the E., backed by the mighty mass of Etna, till it meets the great *strada postale* across the island, near the 80th milestone, or about a mile eastward of Sta. Caterina. For the road hence to Castrogiovanni see Rte. 7, p. 221.

The mule-track generally taken by tourists from Girgenti to Castrogiovanni is much shorter.

Girgenti to Favara	4 miles
Favara to Castrofilippo	6 „
Castrofilippo to Canicattì	8 „
Canicattì to Caltanisetta	15 „
Caltanisetta to Castrogiovanni..	16 „

You leave Girgenti by the Porta del Ponte, and descend at once into the deep valley to the N., passing along the foot of the steep cliffs of the Rupe Atenea. The slopes on both sides of this valley are of blue clay or marl, which, washed down by the heavy rains, fills up the hollow in a wide dismal mass bare of all vegetation. After a while corn and olives clothe the slopes, dotted with almonds and carobs, and the road crosses a ridge to Favara, which lies beneath the brow to the S. overlooking a richly cultivated valley, and the distant mountains of Palma.

4 m. *Favara.* A steep and dirty town of some size and importance, having a population of 12,341 souls, and giving a title to a marquis. Its name betrays its Saracenic origin—"Fawarah" signifying in Arabic a spring of water. Its interest now centres in its feudal castle, built by Frederick Chiaramonte in the 14th cenly., which stands in the

piazza, and is a fine square battlemented pile of white ashlar masonry, having small pointed or round-headed windows in three stories, generally in double lights without a dominant arch. A small pointed doorway leads through walls of great thickness into an arcaded court. On the doorpost, as you enter, is an inscription in rudely carved characters, which are vulgarly believed to be Arabic, but are in truth Roman, and the inscription is in Latin, and bears date 1488. A stone staircase leads to the upper story. Here is the little *Chapel*, which you enter by a beautiful but quaint pointed doorway of 3 orders. The chapel, now in utter ruin, is divided into 2 square bays, by a pointed arch on columns of white marble, with acanthus-leaf capitals; the outer bay is lighted by a small cupola supported by pendentives, as in the early Norman churches of Palermo. The little apse recessed in the E. wall, was perfect till within a few years, but has now lost much of its beauty; it is pointed, and its arch rests on columns of porphyry or of marble inlaid with mosaics, displaying in its adornments that mixture of the Greek and Norman styles, common in the early architecture of Sicily. Outside the chapel is a lofty circular arch, with a highly decorated vault.

Favara commands a fine view over the rich vale at its feet to the sea, and the wild mountains of Palma, to which town there is a track of 10 m. across Monte Molladizzo. Between Favara and Castrofilippo you cross open downs covered with corn, with the huge palace of Aragona peering above them to the l., and the castle of Naro always visible on its ridge to the rt. The Rocca di Stefano, overhanging the vale in this direction with its craggy precipices, is a striking feature.

Naro, 3 m. from Castrofilippo and 14 from Girgenti, a town with 10,000 inhabitants, is of Saracenic origin; its castle is feudal and picturesque, and bears the arms of the Chiaramonte family, to whom all this district belonged till it was forfeited by the rebellion of Andrea di Chiaramonte at the close of the 14th centy. Naro contains several churches and other buildings of mediæval antiquity. It glories in the title of "la Fulgentissima," bestowed on it by the Emperor Frederick II. Remains of aqueducts and tombs in the neighbourhood indicate ancient habitation on this site.

10 m. *Castrofilippo*, a village of 2394 souls, is surrounded by plantations of prickly pears. From a hill a short way beyond it you catch a view of the snowy crest of Etna; a rich vale opens on the rt., overhung by the strange cliffs of Baccianaro, whose crags, toppling in different directions, resemble a town shaken by an earthquake; on the l. the horizon is bounded by the conical peaks of Sutera and Musomeli, backed by the double crest of Monte Cammarata. Just before you descend to the high-road leading to Canicattì you pass cliffs full of semicircular niches, marking the site of an ancient necropolis, and continue through a vale teeming with vines, olives, and fruit, to

18 m. *Canicattì*. (See p. 298.)

At Canicattì the short cut to Caltanisetta leaves the high-road to the l., and traverses lower though undulating ground and a dreary sulphur country, destitute of cultivation for many miles. Over the bare brown slopes the town of Summatino is seen to the rt., with the conical peak of Mazzarino behind it in the far distance. From the summit of a ridge Caltanisetta comes into view, with S. Cataldo to the l. and the huge square-headed masses of Castrogiovanni and Calascibetta on the rt., with Etna filling the horizon.

33 m. CALTANISETTA. (See p. 298.)

He who takes the short cut from Caltanisetta to Castrogiovanni accomplishes a great saving in time and distance. For while by the high road the distance between these towns is 37 m., by the *scorza* they are only 16 m. asunder. But after heavy rains

the short cut is less desirable, as it crosses two branches of the Fiume Salso, which, in a few hours, will swell into furious and rapid torrents, not to be forded with safety. The intervening country is undulating: at first the slopes are darkened with olives, but cultivation soon disappears, and the mountain deserts of Sicily succeed. Not a tree within sight, not a hamlet; here and there perhaps a green upland dotted with sheep; but for the most part the mountain sides are grey or brown, with scattered rocks, diversified by patches of yellow or red at the mouths of the sulphur-mines. One of these, which lies close to the path, about 4 m. from Caltanisetta, bears the profane name of *Gesù Longo*, and the traveller who is curious in such matters may spare an hour to descend into the bowels of the earth, for he cannot well see the extraction of the ore to more advantage than on this spot. In the valley below this he fords, if he can, the principal branch of the *Salso*, which comes from Villarosa, and here flows through a sandy bed in a grassy plain. After crossing the Salso and the range of conical green heights which bound the hollow, the traveller should halt a moment to admire afresh the view of Castrogiovanni, which opens upon him in nearer majesty. Here, about 7 or 8 m. from Caltanisetta, is a rugged height called *Capo d' Arso*, evidently an extinct crater, composed of scoriæ and lava. At its foot, about 1 m. off the road to the l., is a large bridge of a single arch, called *Ponte di Capo d' Arso*, constructed by the Emperor Charles V., and forming a striking object amid the savage scenery of this region. It is this bridge, according to some, that is referred to in the proverb which says that Sicily contains "un monte, un fonte, ed un ponte"—only one mountain, one fountain, and one bridge; though the Terminesi claim the honour of singularity for the lofty bridge erected by the same emperor over the Fiume S. Leonardo, beneath their city. The traveller then descends to the *Vallone del Fico*, fording the stream no less than seven times in his way up the valley, before he reaches the post-road, between the 95th and 96th milestones from Palermo.

For *Castrogiovanni* and the approach to it from this side, see Rte. 7, p. 221 et seq.

ROUTE 16.

CASTROGIOVANNI TO CALTAGIRONE.

	Miles
Castrogiovanni to Lago Pergusa	5
Lago Pergusa to Piazza	13
Piazza to Mirabella	7
Mirabella to Caltagirone	7
	32

This is a mere bridle-path and can be performed in a single day.

Nothing can be more picturesque than the descent from the height of Castrogiovanni by this road. You leave the town by the southern gate, and wind down into a ravine which runs far into the heart of the mountain, and look out between steep red precipices, honeycombed with caves hung with foliage, and crested with houses which threaten to topple down upon your head, to a landscape of green hills far beneath, from which the celebrated lake of Enna gleams out brightly in the sun. The caves are all ancient tombs; many of them now serving as hovels to the peasantry, as stalls for their mules, or as sties for their pigs; the houses too are of the meanest description; everything is ruinous, filthy, and wretched in the extreme, though highly picturesque. The road was formerly

paved, but is now so broken, rugged, and steep, that it is safer to descend on foot than to trust even to your mule. After rain it is dangerously slippery on the lower ground, where the blue marl underlies the calcareous breccia which composes the crest of the mountain. Open downs of pasture or corn-land, studded here and there with a clump of trees around a farm-house, intervene between the foot of the mountain and the lake, which you can reach in about 80 minutes from the town.

5 m. *Lago di Pergusa.* This is the renowned lake

"Of Enna, where Proserpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered."—MILTON.

The traveller will recall Ovid's description—

"Haud procul Hennæis lacus est a mœnibus altæ
Nomine Pergus, aquæ. Non illo plura Cȳstros
Carmina cygnorum labentibus audit in undis.
Silva coronat aquas, cingens latus omne; suisque
Frondibus, ut velo, Phœbeos submovet ictus.
Frigora dant rami, Tyrios humus humida flores.
Perpetuum ver est. Quo dum Proserpina luco
Ludit, et aut violas, aut candida lilia carpit;
Dumque puellari studio calathosque sinumque
Implet, et æquales certat superare legendo,
Penè simul visa est, dilectaque, raptaque Diti."—*Met.* v. 385.

"Whatever classical enthusiasm a traveller may bring with him to this lake, concerning which so much has been said and sung, is destined to meet with disappointment, for of all the former characteristics of the spot, it now retains but the simple one of being still a lake. With the exception of a few scattered trees at the western side the low hills that surround it are bare and arid, the sweet-singing swans have been succeeded by myriads of frogs, and the water, so far from resembling Cayster's streams, was in many parts covered with green slime, and filled the air with its noxious exhalations. Of the flowers that once decked its banks not a solitary lily or violet remained that we could carry off; and were a dog to lose his power of scenting game, it would be from a very different cause from that assigned by Diodorus Siculus."—*Marquis of Ormonde.* The faithfulness of the modern picture will be admitted by all who visit the lake. It is about 4 or 5 m. in circuit, and looks like the crater of an extinct volcano; indeed the immediate vicinity of extensive sulphur-mines renders this supposition highly probable. One peculiarity of its waters can hardly be otherwise accounted for. Sometimes it abounds in fish, particularly tench and eels; but on a sudden they all perish and cover the lake with their dead bodies, as if they had been poisoned, which must be owing to the occasional escape of noxious gases from below. The lake is rendered more unhealthy in summer by the maceration of flax, which is cultivated on its western shore. The cavern on the south side, which is reported to have been burst as a passage for the car of the gloomy god when he ascended from the shades to seize the blooming Persephone, is now choked with masses of rock.

On leaving this spot, where reality is so sadly at variance with fiction, you cross a wild mountainous country for some miles, the slopes presenting here and there a scanty cultivation of corn, but in general the arid, dusty, and desolate features of the sulphur district. The track crosses two steep and lofty ridges, shoulders of the mountains of Pupalello and Micuno, which rise on the rt. and l. respectively, and at 4 m. from the lake passes close to a sulphur-mine, which can be inspected by the traveller who has time and curiosity. Here the path, which has been rugged or slippery, improves, as the soil is sandy; it crosses a third long-drawn ridge, and descends to a valley dark with filbert-groves and clumps of alders, and overhung by bare conical hills. Here it falls into the road from Caltanisetta to Piazza, which is in this part carriageable. A branch to the l. runs to Aidone, about 3 m. distant. Turning to the rt. you enter a rich valley of nut-groves and vineyards, a

welcome contrast to the desolate mountain wilds you have just traversed, and see before you the domes of Piazza peering above the foliage. You approach the town by an avenue of elms, beneath slopes covered with magnificent stone-pines.

18 m. PIAZZA (pop. 14,551). *Inns:* the "Albergo dell' Aquila Nera," at the entrance of the town from Castrogiovanni, kept by Francesco Girasella, is the largest; beds clean, and attendance good. The "Locanda di Sant' Antonio," in the principal square, is said not to be inferior.

Piazza, corrupted in the Sicilian dialect into "Chiazza," is irregularly built on the crests and slopes of an eminence 1564 ft. high, which rises from the bosom of luxuriant and varied foliage. One of these crests is surmounted by the cathedral; the other by the feudal castle; and the town lies between and around them, and even stretches some way up the hill to the E., already mentioned as bristling with pine-trees. Externally Piazza has rather a mean aspect, but, unlike most Sicilian towns, it is better than it looks. It contains some good houses, and neat shops; its principal streets are well paved, and being the residence of many nobles and landed proprietors, it can boast of respectable palaces not a few. After poverty-stricken Castrogiovanni, Piazza appears highly civilized.

The *Castello*, which crowns the height to the S. of the cathedral, has a small square keep, with a square tower at each angle, enclosed by an outer line of battlemented wall. The keep has a pointed door and windows. It is now used as a prison, and is therefore not easily accessible to the traveller.

Duomo.—The Cathedral is a structure of the commencement of the 17th centy., though on the site of a building some centuries earlier. It was raised by sums expressly bequeathed by a noble named Marco Trigona and his wife. Like most of the principal edifices of Piazza it is constructed of the reddish stone of the locality; it is of Tuscan architecture, with a façade of 2 arches, and a portal of incongruous ornateness. In form it is a Latin cross, with a dome at the intersection of nave and transepts. The interior is modern, and contains nothing of interest beyond a picture of the Assumption of the Virgin in the N. transept by *Paladino*, painted with the low inharmonious colouring, weakness of chiaroscuro, and want of simplicity characteristic of the artist. The *Campanile* at the S. angle of the façade, retains traces of Gothic architecture in its two lower stories. It is known by the name of "*Lanterna Greca.*"

The *Convento di Fondrò*, in the piazza, is a monastery of Benedictines. In the prior's apartments is a collection of pictures; among which notice a small and delicate copy on copper of Raphael's Transfiguration, called a sketch by himself; a Holy Family on panel, by *Giulio Romano*, much injured; St. Benedict tempted by the Devil under the form of a woman, the horns showing amid her golden tresses. The saint, whose garments are most unsaintly in quantity, perceiving his fair persecutor approaching, casts himself into a thicket of thorns, and by thus mortifying the flesh is enabled to resist her blandishments.

Sta. Agata contains an Epiphany by *Barbalonga* of Messina. A few remains of Siculo-Norman or Sicilian-Gothic architecture are to be met in the gateways of private houses; also in the churches of *San Giovanni de' Roti* and *San Carmelo*, which latter stands on the height opposite the town to the E. The ch. attached to the Convent of *S. Pietro* on the same hill is of the Renaissance period. There are private collections of pictures in the possession of Signor Floresta and the Barone Mandrascate.

Piazza is supposed by Cluver to be the representative of *Philosophiana Gelensium*, a place mentioned only by the Itineraries, and taking its second name from its vicinity to the source of the river Gela, now Fiume di Terra-

nova. It can have been of no importance in ancient times. The original town, which stood 3 m. to the W., was one of the settlements of the Lombard followers of Count Roger, and was utterly destroyed by William the Bad for the part it took in the rebellion of Bonello. That sovereign constructed the present town from its ruins. Piazza is celebrated as the seat of a parliament held in 1296, to discuss the question of the submission of Sicily to Charles II. of Anjou, in which it was resolved to maintain the independence of the island.

½ m. from Piazza is the monastery of *S. Andrea*, in whose ch. are a Martyrdom of St. Agatha by *Ligozzi*, pupil of Paolo Veronese, a St. Andrew by *Olivio Sozzi*, and a fresco bearing the date of 1486.

The environs of Piazza are luxuriantly wooded, and abundantly watered; the hills around are cultivated to their summits, and the hollows are dark with wood—walnuts, chesnuts, filberts, and other fruit-trees mingling with the elm, the alder, the pine, and the cypress. Of a truth, Piazza well merits her old appellation of "la Deliziosa." It is pronounced by Sir R. Hoare to be the only town he had seen in Sicily which could boast of sufficient shade to screen its inhabitants from the summer heats. Its principal products are nuts and wine—a most sensible conjunction. In the neighbourhood are found stone for lithographing, and saponaceous earth.

From Piazza there is a road to Caltanisetta, by Barrafranca and Pietraperzia, 24 m. (see Rte. 17), carriageable throughout in fine weather. Another road to Aidone, 6 m., continues in a mule-track across the great plain of the Simeto to Catania (see Rte. 17). The direct route to Terranova runs through the valley of the Gela, 30 m., and is not carriageable.

As you leave Piazza, just beyond the umbrageous villa of the Baron Mandrascate, a road branches to the rt. to Terranova. The road soon forks again, both branches leading to Caltagirone; that to the l. by Mirabella is to be preferred as the more level. For about half of the way the route runs parallel to the beautiful and richly wooded valley of the Gela. Lanes overhung by honeysuckle, dog-roses, and by aloes festooned with ivy—woods of nuts and alders—groves of tall oaks vocal with thrushes—stretches of open country variegated with corn, beans, and vines—swelling hills wooded to their summits, which are crested with noble pines—such are the features of the route for the first few miles. Then succeeds an open corn and wine country, undulating up to Mirabella. At the distance of 4 m. from Piazza, you leave the province of Caltanisetta, and enter that of Catania.

25 m. *Mirabella*, a wretched little town of 3300 souls, crowning the summit of a hill half way to Caltagirone. It has the alias of *Imbaccari*, or more vulgarly "*Imaca*," the only name known to the peasantry, who quite ignore Mirabella. Beyond this are bare, dreary downs, with a deep vale of corn to the E., bounded by a range of heights, above which soars the long-drawn peak which bristles with the distant towers of Caltagirone. In the bottom of the vale the road forks, both branches leading to Caltagirone, that to the l. being the more direct. From this spot there is a continuous ascent to the city. The slopes, which in parts show a curious white earth like potter's clay, are at first green with vineyards, but higher up are bare and scorched, or darkened with clumps of the dwarf-palm, which testify an approach to the southern shores of the island. And as you ascend, a grand view opens in that direction, over the deep valley of the Gela, far out across the low country to the dim towers of Terranova and the blue horizon of waters. The road winds up round the bare peaked mountain, and enters the city on the opposite side to that from which you have approached it.

32 m. CALTAGIRONE. *Inns*:—all in the piazza, or close to it. The

largest is the "Locanda di San Francesco," kept by Giuseppe Corrente; clean, barring fleas. Opposite is the "Locanda della Pace," kept by Salvatore d' Urso; a rival house in comfort and discomfort. The least promising in appearance is the "Locanda del Leone."

Caltagirone is one of the most loftily situated towns in Sicily. Perched on the summit of an isolated mountain, 2044 ft. high, craggy and steep on every side, it was till of late years inaccessible to carriages; and though the wealth of the citizens commanded such luxuries, they could only be brought up piecemeal on the backs of mules.

There is now a good road to Catania, 49 m., and the *corriera* runs to that city every Sunday, Tuesday, Wednesday, and Friday, at 13 o'clock, accomplishing the journey in 10 hrs.

In spite of its inconvenient situation, Caltagirone enjoys the reputation of being the best mountain town in the island, the best built, the most civilized, the most opulent, and the most frequented by the nobility. Its inhabitants have the character of being highly sociable, polite, and hospitable to strangers. The population is 23,672, chiefly agricultural. The principal streets are clean, broad, and well paved; many of the palaces are handsome, ornamented with massive balconies and grotesquely carved cantalivers. There is a general air of comfort, activity, and civilization about the city, very unusual in an inland town of Sicily. Altogether the title Caltagirone bears, of "La Gratissima," is no misnomer.

At the top of the Strada de' Nobili, above the market-place, a broad flight of 140 stone steps leads to the upper town, and to the site of the old feudal castle, of which little remains beyond some fragments of the battlemented wall. The panorama commanded from this height is most extensive and varied. In the N. the eye rests on the forests, lavas, and snows of Etna; in the N.E. it traverses the vast sweep of the Piana di Catania, brown, parched, and treeless, but dotted by the towns of Minéo, Militello, Palagonia, Scordia; eastward it embraces the whole of the rich Val di Noto, with the rugged mountains of Vizzini and Palazzolo; to the S., through an opening in the mountain it travels down to the far-famed Geloan plain, and to Terranova on the distant sandy shore of the Mediterranean; and westward it loses itself in another deep valley, flanked by the table-mountain of S. Michele, and the long-drawn crest which culminates in the feudal fortress of Butera.

There is not much in the way of art to attract the visitor to Caltagirone. In the piazza the *Casa Comunale*, the *Monte di Pietà*, the *Caffé de' Nobili*, the *Teatro Grifeo*, and the *Chiesa Matrice*, present a pleasing assemblage of Italian edifices. The latter contains 3 pictures by *Francesco Vaccaro*, a living artist much vaunted by the citizens—the Vision of Sta. Filomena—San Gaetano distributing alms—and San Giacomo interceding for the people during the cholera. The ch. of *S. Francesco d' Assisi* also contains 3 pictures by the same hand.

In the convent of *Santa Maria di Gesù*, belonging to the Padri Osservanti, which stands on a height to the S. of the town, is a Madonna in marble by *Antonio Gagini*, of considerable merit, though disfigured by colour and gilding. A fine bridge of a single arch unites this convent to the rest of the town.

Perhaps the most interesting works of art in Caltagirone are the little clay figures in the various costumes of Sicily, which are designed, moulded, and coloured with infinite truth and much artistic feeling, by *Giacomo* and *Giuseppe Buongiovanni*, uncle and nephew. They are formed of a very fine clay found in the neighbourhood, and of which imitations in porcelain are also manufactured. The price of single figures is 2 dollars plain, and 2½ coloured. For groups of four figures, 15 dollars are asked. Some Calabrian brigands dividing their booty; and a party of cobblers at work, are extremely good—full of life, truth, and character. But the best work of the

elder Buongiovanni is a group of eight, representing Polyxena sacrificed at the tomb of Achilles, for which he obtained a medal at an exhibition in Palermo in 1838. Should travellers make purchases of him, Buongiovanni engages to pack the figures, and forward them to Palermo or Messina at his own cost and risk.

Caltagirone, though supposed by some to be the site of Hybla Heræa, and by others of an inland city of Gela, has but doubtful claims to so remote an origin. No relics of classic times are now extant. It was more probably founded by the Saracens, from whom it received the name of "*Cal'at al Chanzarit*," or "*Cal'at al Gianum*," for under both appellations it is mentioned in ancient documents. It was taken from that people by some Genoese, who held it at the time of the Norman invasion, and for services rendered to Count Roger in the capture of Zotica, or Judica, were rewarded by him with its spoils.

The country around Caltagirone is very fertile, especially in wine. A fair for the sale of cattle and agricultural produce is annually held here in October, and lasts for a fortnight.

For the roads from Caltagirone to Terranova and Catania, see Routes 22, 23, and 24.

ROUTE 17.

CALTANISETTA TO CATANIA, BY PIAZZA.

	Miles.
Caltanisetta to Pietraperzia	7
Pietraperzia to Barrafranca	5
Barrafranca to Piazza	12
Piazza to Aidone	6
Aidone to La Gabella	14
La Gabella to Catania	24
	68

This is a journey of 2 days, the traveller passing the first night at Piazza, which lies a mile or two off the direct road, but should be taken *en route*, as it affords the only decent accommodation on the line between Caltanisetta and Catania. As far as Aidone the road is carriageable. Beyond that for many miles it is practicable only for mules, traversing the dreary, uninhabited, and level waste, called the Piana di Catania, whose cheerless monotony is alone redeemed by the sublime glories of Etna, ever full in view. Between the Giarretta and Catania, however, the road is again fit for carriages.

Between Caltanisetta and Pietraperzia lies the broad and deep valley of the Salso, the *Himera Meridionalis* of antiquity, which falls into the sea at Licata. The river is crossed about half way between the towns, and the road then winds up the lofty height which is crowned by the mediæval fortress of Pietraperzia.

7 m. *Pietraperzia* (pop. 9700). This is a picturesque old town which has sprung up around the fortress that rises above it to the N. enclosed by battlemented walls.

The Castle.—"The entrance to the *Castle* is on the S., and from this side it is seen to most advantage, as

you have a view of the façade, and the side of the great hall with its 3 large Norman windows, and some of the corbelling of the cornice remaining above them. At the entrance to the castle-yard, in a marble niche, adorned in the *cinquecento* style, stands a bust, probably of one of the Barrese family. Opposite is the chapel of St. Antonio, the gate of which, of white marble, is enriched with figures and adornments, also of the *cinquecento;* but the interior, and especially the inner wall, is covered with Moresque ornament of foliage pierced and cut with much sharpness. Around the soffit are inscriptions alluding to the book of Genesis, written in the vernacular Sicilian of that period. Opposite the entrance to the castle-yard is an arcade of massive square pilasters with small columns at the angles, and mouldings running round on the impost. Above the arcade is a large window of noble outline. A double staircase highly decorated leads on one side to the door of the great hall, which has a Norman arch resting on many slender shafts; on the other to a wide terrace, on which numerous chambers open; and hence you descend to subterranean passages cut in the rock, from which some imagine that the town takes its name of 'perforated rock.'" — *Giovanna Power.*

In the *Chiesa Matrice* is a picture by *Filippo Paladino.*

Another valley and a tributary of the Salso have to be crossed on the road from Pietraperzia to

12 m. *Barrafranca*, a town of 8600 inhabitants, also situated on an eminence, and the representative of an earlier town, called Convicino, on whose remains it was raised a few centuries since. Near the Chiesa Matrice rise the ruins of the feudal fortress. To the S. of this town are some sulphur-mines. The road now turns to the E. and makes a circuit round Monte Rubiato to Piazza, falling into the road from Castrogiovanni in the vale of the Gela, about 3 miles from the former town. Near this spot it branches to Aidone, and the traveller who continues to Piazza for the night will have to retrace his steps for that distance on the morrow. About 3 m. from Piazza on this side are the remains of the original town of the same name, which was destroyed by William the Bad.

24 m. Piazza. See Rte. 16, p. 303.

On leaving the nut-groves in the vale of the Gela, the road crosses a ridge of Monte Quattro Teste to

30 m. *Aidone*, a small town of 5000 inhabitants, crowning the summit of a lofty height which commands the vast plain of Catania. It is of mediæval origin, being, like Piazza, one of the settlements of the Lombards, who assisted Roger the Norman in his conquest of Sicily. It was besieged and taken by Robert Duke of Calabria, in the War of the Vespers.

The descent from Aidone is steep and rugged, and the path, for it is nothing more, is bordered by prickly pears, which here grow in great luxuriance. It follows the course of the *Fiume delle Gabelle*, through a bare undulating country, not unlike the Wiltshire downs, but almost without inhabitants and cultivation, passing at 6 m. the vilage of *Raddusa*, and next the sulphur-mines of *Erbaspina*, about halfway between Aidone and *La Gabella*. This is a wretched hamlet near the banks of the Gurnalunga. Here you leave the hilly district, and enter the great plain of Catania.

Piana di Catania.—With the exception of the Campi Geloi near Terranova, and the plain of Licata, this is the only perfectly level tract of any extent in all Sicily. It is about 20 m. long, by 8 or 9 in width, is bounded by the Gurnalunga on the S., and the Dittaino and the slopes of Etna on the N., and is traversed diagonally by the Giarretta, the ancient *Symæthus.* The soil is a rich loam mixed with volcanic ashes, and is capable of high cultivation. This indeed is the *Leontinus Campus* of antiquity, famed for its extraordinary fertility, the native place of wheat, according to Diodorus,

and the abode of the giant Læstrygons, if we may believe the poets :—

"Prima Leontinos vastarunt prælia campos
Regnatam duro quondam Læstrygone terram."
SIL. ITAL. xiv.

Times are changed. The tract whose surpassing fertility enabled it of old to support a race of giants, and which in Cicero's day was regarded as the most productive portion of the island—"uberrima Siciliæ pars"—and the chief source of her cereal wealth—"caput rei frumentariæ"—is now an uninhabited region, cheerless and desolate, and, though not wholly uncultivated, affording in most parts only pasturage for cattle. 15 m. across this waste, bring you to the *Giarretta*, or *Simeto*, which flows in a wide bed, between low banks, fringed with oleander, and, until you are close upon it, is not visible, so level is the ground on either side. At the ferry you fall into the old road from Caltagirone to Catania, about 10 m. from the latter city. You soon quit the dead level of the plain, and enter a cultivated district with olive-groves fenced in by tall hedges of cactus. The road is carriageable, but the soil is loose and shingly; at the distance of $1\frac{1}{2}$ m. from Catania it falls into the *stradone* from Syracuse, and enters the city by the imposing gate of Fortino.

68 m. CATANIA. See Rte. 26, p. 387.

ROUTE 18.

GIRGENTI TO SYRACUSE, BY MODICA AND NOTO.

	Miles.
Girgenti to Palma	14
Palma to Licata	12
Licata to Torre Falconara	7
T. Falconara to Terranova	11
Terranova to Vittoria	18
Vittoria to Comiso	7
Comiso to Ragusa	8
Ragusa to Modica	7
Modica to Spaccaforno	12
Spaccaforno to Rosolini	4
Rosolini to Noto	9
Noto to Avola	4
Avola to Lungarino	8
Lungarino to Syracuse	10
	131

Those who would do Sicily in carriages, and would be transported from Girgenti to Syracuse without the fatigue of mule-jolting, must take the *stradone* northwards through Caltanisetta (Rte. 15), and, striking the great road across the island at Santa Caterina, must continue eastward along it to Catania (Rte. 7), and thence S. through Lentini to Syracuse (Rte. 25). This route is an immense détour, yet it carries the traveller through some of the finest scenery in the island, and to many localities of interest. In truth, the charms of the route usually taken by mule-travellers along the southern coast lie principally in association, and fade into tameness and monotony before the wild and romantic beauties of the interior; while the antiquarian interest attaching to Castro Giovanni, Leonforte, S. Filippo, Centorbi, and other spots between Girgenti and Catania, scarcely yields to that which imparts to the dirty towns along the coast their sole attraction. This circuitous but more easily accomplished route is an affair of six days in the saddle, the sleeping-places being Caltanisetta—Castrogiovanni, or Leonforte—Adernò—Catania—Lentini—Syracuse. The shorter and more customary route requires at least $4\frac{1}{2}$ days' journeying on

the backs of mules, unless the traveller take a vehicle at Vittoria or Ragusa, when the tour may be shortened by a day. "The track is very solitary, and it is but rarely that the passenger falls in with anything but a flock of silken-haired goats, and a shepherd wrapped in his huge brown cloak and sheepskin leggings. But the wild heaths over which the road passes are fragrant with myrtle, and in the season of spring the whole face of the country is enamelled with hyacinths." This southern coast, indeed, is usually looked upon as the most wearisome portion of the Sicilian tour, and, were it not that several of the earliest and most renowned of the Greek colonies lay on this coast, it would be avoided by every one who was not greatly pressed for time. These cities, however, are interesting rather for their associations than for their remains, few of them having many local antiquities extant, and most showing hardly a vestige above the surface.

From Girgenti to Palma there is a choice of routes; beyond that to Terranova, none; but from that point there are no less than 5 roads to Syracuse, the most northerly running inland to Caltagirone and over the mountains of the Val di Noto; the most southerly along the coast by Camarina and Scieli. The route laid down above, if not the most direct, is the easiest, as for the greater part of the distance from Terranova the road is carriageable. The sleeping-places are Palma (only half a day's journey from Girgenti) — Terranova — Ragusa or Modica—Noto—Syracuse.

There are 3 routes from Girgenti to Palma: one by the coast, rounding the headland called Punta di Palma, and passing the feudal fortress of Monte Chiaro; another inland by Favara and the mountains; the third across the plain between the other two. This is the most direct, being 14 m. only in length; the first is but little longer, while that by Favara is 16 m. The traveller who has not visited Favara should take it in his way to Palma; this route too has greater picturesque attractions than the others. For the road to Favara and notices of that town, see Rte. 15, p. 299. Beyond Favara the path climbs bare rocky heights whose slopes are studded with red, grey, or white hillocks, marking the sites of sulphur-mines, and whose base is girt by vales of corn and beans, shaded by olives and carobs. Naro, with the towers of its old fortress crowning a ridge 8 m. from Favara, is ever in sight in the E. Nearer heights mimic its feudal honours with their crests of castellated rock. Here and there arched niches hollowed in the cliffs, like those in the walls of Agrigentum, point out the sites of ancient sepulture. To the rt. the view opens across downs of squills and palmettos, and a treeless plain below, to the sea, the mountains of Palma, and the distant temples of Acragas. After fording the *Fiume di Naro*, and crossing the steep arid ridges of *Monte Molladizzo*, the path descends gradually into a rocky glen between white calcareous cliffs, crowned here and there with a convent, the hollow below being dark with almond and orange-groves and with olive and carob-trees of extraordinary size and luxuriance. At the end of this glen stands Palma, the ascent to which is difficult enough, the smooth slabs of shelving rock affording a most insecure footing to a climbing mule.

In taking the middle route to Palma you leave Girgenti by the Porta di Ponte, and traverse the site of the ancient city; then descend into the hollow below the temples of Juno and Concord, ford the little stream of *S. Biagio*, the Acragas of antiquity, next, at 8 m. from Girgenti, the *Fiume di Naro*, and proceed over the palmetto-clad plain towards the back of the promontory called Punta di Palma, where you enter the white-cliffed glen which forms the approach to Palma from this side. In dry weather this route across the plain is good until you approach Monte Grande or Solfara, where it becomes rocky and rugged in the extreme.

By the coast route you follow the

same course as far as the S. Biagio. From the rising ground beyond this stream you obtain a magnificent view of the temples cresting the heights of the ancient city, huge masses of whose rock-walls, pierced with sepulchral niches and shrouded with foliage, are hanging on the slope, or lie overturned at its foot. All the way, indeed, across the plain, the temples continue in sight behind you—a most imposing retrospect, hardly equalling, perhaps, that upon the temple of Segeste, yet proving the accuracy of Virgil's description :—

"Arduus inde Acragas ostentat maxima longè Mœnia."

This very plain, too, now dotted with herds of brood-mares and lyre-horned cattle, must have been the nursery of the "high-couraged steeds" for which the ancient city was renowned—

"Magnanimûm quondam generator equorum."

The soil on this lower road is so tenacious a clay that after heavy rains even mules can hardly toil their way through it. After 9 m., however, the ground becomes sandy, and the desert gives place to a fertile country. Here, on a steep height overhanging the sea, stands the feudal castle of *Monte Chiaro*, with its large square keep, dating from the 14th century. The rocky coast beneath marks the site of the destruction of a Maltese squadron in 1570, driven ashore here by the corsair Ochali—a defeat that so weakened the power of the Knights of St. John, that they could supply only 3 galleys for the battle of Lepanto. A mile or two beyond, after passing the sulphur-mines of Monte Grande, you leave the coast, and turn inland to Palma, which crests a height 2 or 3 m. from the sea, and commands one of the most luxuriantly cultivated valleys in the whole of Sicily. Olive, carob, and almond-trees cover the slopes, shading rich crops of corn; and orchards of southern character darken the banks of the stream which waters the valley. Travellers agree in pronouncing this fair vale to possess a more abundant share of natural beauty than most spots in Sicily, and Swinburne beheld in it the image of what the whole southern coast would have been had the inhabitants had nothing to dread from the corsairs of Barbary.

14 m. PALMA. *Inns:* "Il Sole" has for many years maintained the reputation of being one of the best *locande* on the southern coast. It has been eclipsed, however, of late by a new house, which proclaims its triumph by taking the name of "La Vittoria." Nicolo Sortino is the landlord. Palma has some 11,879 inhabitants, many of whom are in comfortable circumstances, thanks to a brisk trade in almonds and sulphur. But it is a dirty, miserable place, with nothing but its picturesque situation on a declivity overhanging its luxuriant valley to recommend it to the traveller. It is entirely a modern town, its foundation dating only from the year 1637; but to what it owes its name is not very apparent, as it can boast of but one lonely date-palm, stripped of its leaves, and imprisoned in a small box in one of the streets. The *Chiesa Matrice* is of recent construction, of Italian architecture, and with a façade of pleasing simplicity. In one of the churches is the tomb of Hodierna, a mathematician and philosopher of the 17th century, declared by the Sicilians to have forestalled Newton in the decomposition of light, and who can at least claim the undisputed honour of discovering that the queen-bee laid all the eggs in the hive. Apropos of eggs—Palma has these with poultry and pork in abundance, excellent bread and maccaroni, and a white sherry-like wine of good reputation.

It is a ride of 4 hours from Palma to Licata. The country at first is more pleasing and better cultivated than on the other side of Palma. Descending from the grey rocky heights, you traverse an open plain, the great plain of Licata, partly marshy, and in parts producing corn, wine, and fruit. On the coast, just where the heights sink to the plain, is a lonely watch-tower, the *Torre di Gaffi*, whence the huge mass of Etna first comes into view in the N.E. A long ridge lies between the plain and

the shore, and after heavy rains it is advisable to follow this ridge, as the low grounds are then almost impassable from the deep, stiff mud. This region is a paradise for sportsmen, for it abounds in game, both *di pelle* and *di penna*. Skirting the base of a lofty isolated ridge which shuts out a view of the sea, after some miles you reach at its further extremity at once the shore and the town of Licata.

26 m. LICATA or ALICATA. *Inns*—several; but that of "La Bella Sicilia," kept by Angelo Rizzo, a non-resident landlord, is the best; *cuisine* and attendance wretched. It is in every respect much inferior to that at Palma or Terranova, but tourists seldom pass the night here, accomplishing the distance between the last-named towns in one day. Angelo Perez can be recommended as *cicerone;* Angelo Gigli as a boatman. The women here wear white woollen shawls on their heads, and many of them are remarkably pretty.

British Vice-Consul.—Mr. L. A. Thompson.

Licata contains 15,718 inhabitants, and enjoys a considerable commerce, exporting large quantities of grain, cotton, and sulphur; yet it is mean and dirty and "rather out at the elbows." The town is built partly on the lower slopes of the isolated heights which here sink to the sea, and partly on the shore, just where it forms a small peninsula between the headland and the mouth of the Fiume Salso, one of the principal rivers of Sicily. The town was a place of some strength in the middle ages, but the Norman walls which enclosed it have fallen into utter decay. The old fortress on the peninsula is also more picturesque than formidable, and the castle of St. Angelo, on the brow of the hill to the W., is dismantled. Licata stands, however, more in need of a port than of a fort; for the sea is here so shallow that nothing but vessels of the smallest size can approach the town, and the produce of Licata has to be carried in small craft to the ships which lie out in the offing.

There is little to detain the traveller in Licata. The *Chiesa Matrice* has in the Sacristy a Nativity dated 1572. The *Spedale* contains a picture by *Paladino*, representing St. Francis on his way to execution. *S. Domenico* has a Trinity in Glory by the same hand. The church of *S. Angelo*, the patron-saint of the town, contains a Greek inscription recording a decree of the republic of Gela, awarding an olive-crown to Heraclides, the son of Zopyrus. On this tablet, which was dug up in 1660 in the neighbouring mountain; on a marble pedestal bearing a Greek dedicatory inscription from "the people of Gela;" on a rock some miles distant, which has been known from time immemorial as "lo Scoglio di Gelone;" on a flight of steps and other ancient remains near the Capuchin convent, Licata founds its claims to be regarded as the representative of the ancient Gela. However, there can be no doubt—out of Licata—that Gela occupied the site of Terranova, and Licata that of *Phintias*, a town built by the tyrant of that name, despot of Agrigentum, about 280 B.C., after he had destroyed Gela, whose inhabitants he transferred to his new town. It is also equally clear that the castle-height, now the *Poggio di S. Angelo*, was anciently called *Ecnomos*, "monstrous" or "wicked," a name derived, says Diodorus, from the fact that in a castle he had built on this height the tyrant Phalaris kept the brazen bull, that fearful instrument of torture which has rendered his name execrable to all ages. The height, then, was fortified prior to the foundation of the town of Phintias. In the war, indeed, between Agathocles and the Carthaginians, 310 B.C., the latter encamped on this hill, while the Syracusans held another height on the opposite bank of the river, 5 miles distant, fortified by Phalaris, and named from him *Phalarium*. The plain to the N. of this height, and between it and the river, is the scene of the rout and slaughter of the Syracusans after their unsuccessful attack on the Carthaginian camp. On this headland in the year 256 B.C. the

Roman forces destined for the African expedition also encamped while waiting for the fleet under the consuls Regulus and Manlius, and shortly after inflicted a signal defeat on the Carthaginian fleet under Hanno and Hamilcar, off Heraclea Minoa, which enabled the Romans to transfer the war from Sicily to Africa. In 249 B.C. the Roman fleet was defeated by the Carthaginians off this town. Licata owes its modern name to the Saracens, though some claim for it a Greek origin, deriving it from the position of the town on the sea, or from the brackishness of its river, the F. Salso. In the middle ages Licata suffered severely from the depredations of Barbary corsairs; and in 1553 it was fired by a Turkish and French fleet, and almost destroyed.

The *Salso*, which falls into the sea at Licata, is the *Himera Meridionalis* of the ancients, and claims to be the largest river in Sicily, though the Simeto disputes that honour with it. It takes its rise in the Nebrodes, or Madonian Mountains, some 20 miles S. of Cefalù, and thus traverses nearly the entire breadth of the island, almost dividing it into two equal parts. It is not to be confounded with the other Himera which washed the walls of the celebrated city of that name on the northern coast. Both rivers have their sources in the same range, though not in the very same spring, as old writers maintained:—

"Dividuas se scindit in oras;
Nec minus occasus petit incita, quam petit ortus.
Nebrodes gemini nutrit divortia fontis."
SIL. ITAL. xiv. 234—

pretending that that portion of the water which flowed westward and fell into the Tyrrhene sea was sweet and potable, while that which took the opposite direction was salt. Vitruvius, however, justly attributed the brackishness of the water of this southern Himera to the salt-mines which it passes in its course, and which are in the neighbourhood of Caltanisetta. This river was celebrated in ancient times for the battles fought on its banks; the most famous, perhaps, was that in which Marcellus, the conqueror of Syracuse, defeated the Carthaginians, B.C. 211. It now separates the province of Girgenti from that of Caltanisetta. At the mouth of the river is a shallow sandy bar, which can easily be forded in dry weather; but as after heavy rains the waters swell suddenly to a great height and rush out with much impetuosity, a ferry is established, which can be used when the ford is impracticable, though in this state of the river the ferry-boat is seldom deemed safe for mules. The traveller, therefore, runs the risk of being detained at Licata until the waters subside.

On crossing the Salso, let the traveller turn to admire the view now presented of Licata. With its buildings stretching along the shore, or climbing the steep, crested by the bold mass of its fortress, with the smaller fort on a rock beneath jutting into the Mediterranean, it is a miniature copy of Naples, as seen from the shore of Portici. He will readily admit that for the beauty of its site, if not for the comforts of its locande, Licata well merits the title of "la Dilettissima."

The journey of 18 m. between Licata and Terranova is one of the most dreary rides in all Sicily. The track for the greater part of the way skirts the coast, and in many places lies along the sandy beach; the low heights on the l. shut out all view of the interior, and the traveller's horizon is bounded by the waves, and by these hills, which here rise in sandy dunes, there in rocks of gypsum, and now again in broken cliffs of greenish marl, full of sulphur, and overrun with kali and saltwort, great quantities of which are grown in this district. A small headland, called *Monte della Guardia*, about 5 m. from Licata, antiquaries mark as the site of *Phalarium*, a fortress raised by Phalaris, and which Agathocles made his camp when opposed to the Carthaginians in Ecnomus. 2 m. beyond, on a rocky point, stands the *Torre Falconara*, on a height immediately overhanging the sea, once

the *casino* or farm of the Prince of Butera Radalì, now of the Baron Bordonaro. Here, should the traveller chance to be benighted, he may seek the hospitality of the *fattore;* or, if interested in agriculture, he may obtain information from the same source; and in all the island he could hardly find an estate where the Sicilian modes of husbandry can be studied to more advantage. Beyond this, the streams of *Faino* and *Manfria* are forded, on the latter of which, some miles inland, stands the town of Butera, cresting a high plateau of rock, which rises abruptly from the plain.

Butera is a small place of 4400 inhabitants, but it gives its name as a title to one of the leading noble families of Sicily. It lies on the road from Terranova to Caltanisetta, about 9 m. from the former, and 27 from the latter. Remains found in its neighbourhood prove it to have been an ancient site, but the name of the town which occupied it has not been determined. In 853 it was besieged for 5 months by the Saracens, who raised the siege on the surrender of 6000 people as slaves. Butera was almost the last town in Sicily taken by the Normans, having, through the great strength of its position, been enabled to hold out against Count Roger till 1089, 17 years after the conquest of Palermo. Its castle is of Norman origin, and the town contains several buildings of mediæval antiquity.

Between the Manfria and Terranova is a distance of 6 m. The wide plain inland was formerly known as the *Campi Geloi*, sung by Virgil, and celebrated for its fertility in corn — a reputation it still endeavours to maintain — and for the death of the poet Æschylus, who was here killed by an eagle letting a tortoise fall upon his bare head, which the bird, it is supposed, had mistaken for a stone. Two other small streams are crossed before reaching Terranova, the first being the *Torrente Montelungo*. At 2 m. from Terranova, leaving the vast plain of corn and cotton, you ascend a height, the necropolis of ancient Gela, and now called *Capo Soprano*. It is covered with vineyards, orchards, and plantations of cactus, but the olives and almonds, which are so abundant in most parts of this coast, are here wanting.

44 m. TERRANOVA (pop. 11,000). — *Inns:* "Locanda della Fenice," in the Piazza, was once spoken well of; it is now dirty. Travellers, eschewing this, should proceed to the "Italy Hotel," kept by Domenico Guttilla, where they will meet with (Sicilian) cleanliness and comfort at moderate charges. Angelo Calandra can be strongly recommended as *cicerone*.

British Vice-Consul.—Sig. Francesco Bresmes.

Terranova is cheerfully situated on a long narrow eminence rising from the sandy beach, and separating it from the extensive and fertile plain inland. With mediæval walls, surmounted by church domes and towers, it looks imposing enough at a distance; but on entering you find it to consist of little more than the one broad paved street which traverses it from end to end: all the others are narrow filthy alleys. The public buildings are mean; the churches and convents for the most part shabby. The *Chiesa Matrice*, recently repaired, has a classical façade, Doric and Ionic, strangely incongruous with its blue and white dome. The altarpiece is an Assumption of the Virgin, by *Cavalier Tresca*, 1786. The ruined church of *San Giacomo*, outside the Porta di Licata, has a door of late Gothic. The campanile of the *Capuchin Convent* is also of mediæval date. The little chapel of *S. Biagio*, on the Capo Soprano, is the earliest edifice here, dating probably from the foundation of Terranova.

Though, like Licata, without a port, Terranova carries on a pretty good trade in sulphur, corn, wine, soda, cheese, and, above all, in cotton, of which it grows large quantities; and many of its citizens are well to do in the world. The *caricatore*, or old shipping-place, 1 m. to the W. of the

town, near the Torre Insegna, is now abandoned. Terranova possesses few attractions within its walls. Don Carlo Navarra and the Cavaliere Mallia have collections of Greek vases and coins found in the Necropolis. At Terranova the traveller coming from Girgenti first meets the Sicilian *manto* of black silk, as worn at Syracuse and Catania. The fair sex here have a great reputation for beauty; but—*nulla rosa sine spinâ*—to balance this attraction, the Terranovesi are much afflicted with sore eyes, a disease that is attributable to the want of shade, the drift and glare from the sand-hills around the town, and, most of all, to their dirty habits.

Terranova was founded by Frederick II. at the end of the 13th century; at least he raised a fortified town on this spot, and gave it the name it now bears. But the site was inhabited at a far earlier period. Within the town, and chiefly in the Piazza della Matrice, are sundry mutilated fragments of antiquity. But outside the walls to the E., 500 paces from the Porta di Vittoria, on the summit of a dune of sand studded with mulberry-trees, lies a fine Doric column prostrate and disjointed, one only of the 6 *frusta* which composed it still standing *in situ*. This measures 4 ft. 8 in. in diameter, and the entire column, exclusive of the abacus, must have been 24 ft., or a little more than 5 diameters, in height. It is fluted, and is of a fine conglomerate, or an agglutination of broken shells. From its position on the extremity of the hill to the E., it is probable that this column formed part of some temple, and the steps of the basement are said to have existed below the sand, which is ever drifting up around these fragments until a few years since, when they were dug out for the construction of modern houses. This fragment of a temple, the abundance of broken pottery of early date, the sepulchres of Greek antiquity, the vases, coins, and other relics found in the neighbourhood of Terranova, all mark this as an ancient site, and there is no doubt that the city which stood here was

Gela, one of the earliest and most important Greek colonies in Sicily, founded 45 years after Syracuse, or 690 B.C., by Antiphemus of Rhodes, and Entimus of Crete. In 582 B.C., or only 108 years after her own establishment, Gela sent out a colony and founded the great city of Agrigentum—a fact evidencing her own wonderful prosperity, which must have been the result of her commerce and the surprising fertility of her territory, renowned of old for its wheat—πυρόφορος Γέλα. Under the tyrant Hippocrates, who ruled from 498 to 491 B.C., Gela attained to her highest pitch of power and prosperity, extending her dominion along the east coast of the island, imposing new lords on Zancle, and humbling the pride of Syracuse, her rival. Gelon, brother of Hippocrates, succeeded him, and rose in a few years to be Tyrant of Syracuse; but despising his native city, he sacrificed its interests to those of his new capital. In the latter half of the 5th century B.C. Gela's prosperity revived; but it was brought to a sad and abrupt termination on the great invasion of the Carthaginians, who, after they had taken and destroyed Himera, Selinus, and Agrigentum, laid siege to Gela, 405 B.C. The city, having no natural strength of position, had to rely wholly on the valour and energy of its inhabitants, who made an obstinate defence, repairing during the night the breaches made by the Carthaginian battering-rams, and successfully repelling every assault, until succour at length arrived from Syracuse. Dionysius brought a powerful force to their relief; but failing in his first attack, he renounced all further efforts, and compelled the inhabitants to abandon the city and accompany him to Syracuse. The Carthaginians then sacked Gela, destroyed the fortifications, and sent a colossal bronze statue of Apollo, which stood outside the walls, to Tyre, where it was afterwards found by Alexander of Macedon on his capture of that city. It is not improbable that the ruins on the eastern extremity of the city-ridge are those of the temple which enclosed this celebrated statue. Gela, though soon after

repeopled, never recovered her former importance; yet she managed to escape falling again under the Carthaginian yoke. Greatly favoured by Timoleon, who restored the descendants of her old inhabitants—oppressed by Agathocles, who massacred 4000 of her citizens—Gela received her death-blow from Phintias of Agrigentum, who, to advance the new city which he had founded at the mouth of the Himera, and named after himself, transferred to it the population of Gela, and rased her walls and buildings to the ground. This was about 280 B.C., since which period, though incidental mention is made of Gela as still inhabited, the city never again rose from obscurity until it was revived and fortified by Frederick II. of Aragon, at the close of the 13th century, under the name of Terranova.

Gela was renowned as the birthplace of Gelon and Hieron of Syracuse, of the comic poet Apollodorus, and of the philosopher Timogenes; and as the retreat of the tragedian Æschylus when, driven from Athens, he took refuge in Sicily; and here he met his death, 456 B.C., by the singular accident already mentioned.

Gela is said to have taken its name from the river which washed its walls—

"Immanisque Gela, fluvii cognomine dicta."

The river falls into the sea about ½ a mile to the E. of the town, and in dry weather is a small stream easily fordable at its mouth. It is only after heavy rains that it assumes the character of an impetuous and dangerous torrent, ascribed to it by Ovid—

"Et te vorticibus non adeunde, Gela."
Fast. iv. 470.

The view from the site of the ruined temple, if not greatly diversified in natural features, is very extensive, truly Sicilian, and of beauty enough to make a lively impression on the memory. To the N., stretching 6 or 7 m. inland, and of much greater width, lies the plain of Terranova, once the *Campi Geloi*, one of the most abounding regions of the ancient world's granary, and still the summer corn gilds large portions of its treeless surface. Through it the Gela, now *Fiume di Terranova*, winds in its course from the distant mountains of Piazza, and directs the eye, by its glittering bends, far to the N.E. up to the snowy crest of Etna, towering over the intermediate heights. These hem in the plain in a semicircle, more or less remote, extending from the island-like hill of Licata in the W., northward round to Butera, prominent on the crest of its scarped plateau, and eastward to Palazzolo, from which they sink gradually to the sea in the long low point of Capo Scalambri, to which the eye is directed also by the strip of sandy shore and the dunes that border it. At the foot of the height of Terranova, and between it and the sea, are certain circular structures, frequented at all hours of the day by strings of mules and asses. These are wells of fresh water, traditionally of very ancient construction, and they are among the curiosities of Terranova. There are 6 of them, at distances varying from 30 to 200 yards from the sea, all yielding potable water, in one or two instances slightly bitter, in none brackish, and in some perfectly sweet. The town is chiefly dependent on these wells for its supply of fresh water.

Terranova is the point from which the several routes from Girgenti to Syracuse along the southern coast diverge. The traveller has his choice between them. First, there is that marked at the head of this chapter as the principal, because it includes a considerable portion of carriage-road, and is therefore the shortest and easiest, if not the most direct. This route also affords the best accommodation, and passes close to a spot of some interest, the valley of Ispica and its so-called "rock-city." The most direct route, however, is by Biscari, Chiaramonte, Palazzolo, and Floridia, and this is perhaps the most interesting from the ruins of the ancient Acræ, near Palazzolo. It is but a bridle-path all the way to Floridia, which is connected by a carriage-road with Syracuse.

Another, but very circuitous route, which the guides, if uncontrolled, are very apt to take, as it lengthens the journey by a day, is from Terranova to Caltagirone, and thence along the mountain-ridges by Vizzini and Buccheri to Palazzolo. A fourth route, which also makes a détour, runs through Palazzolo and Sortino to Syracuse, passing by the "rock city" of Pantalica, a more singular and interesting site than Ispica. The fifth route follows the line of coast by Cape Passaro, meeting the high-road to Syracuse below Noto. By making a little diversion northwards from Scicli to Modica, it will embrace the valley of Ispica. It passes a few spots of interest; but these hardly compensate for its circuitous character and great deficiency of accommodation. It should be remembered that the chief points of antiquarian interest between Terranova and Syracuse are Camarina, Ispica, Palazzolo, and Pantalica. If the traveller wishes to visit them all on his way, he must go through Camarina to Modica and Ispica, and then through Ragusa to Palazzolo and Pantalica. But Pantalica is out of the beaten track. The guides for the ordinary tour of Sicily do not know their way across these pathless downs and rocky mountains, and it would therefore be better for the traveller on his road from Terranova to content himself with Ispica and Palazzolo, and, if he can spare the time, to make a special excursion from Syracuse to Sortino and Pantalica, with a competent guide.

The first 18 m. from Terranova, or as far as Vittoria, must be accomplished in the saddle, unless the traveller prefer a *lettiga*, which is always to be had at Terranova. From Vittoria the road is now carriageable to Noto and Syracuse.

Descending the sandy hill of Terranova, you cross at its foot the river Gela, here spanned by a high modern bridge of a single arch. The road traverses the wide plain, in parts clothed with corn and cotton, but chiefly uncultivated, and fragrant with cistus and other aromatic plants. After 4 m. it passes a lake of some size, called *Lago* or *Biviere di Terranova*, abounding in fish and wild fowl. This is probably the *Gelonium Stagnum* of antiquity; but it is not now, as described by Solinus, unapproachable on account of its fetid odours. The traveller will also seek in vain for the 2 fountains in the neighbourhood of this pool, one of which was said to impart, the other to remove, barrenness. You next descend into a sandy plain, through which flows the *Dirillo*, the boundary between the provinces of Caltanisetta and Noto. This is about 8 m. from Terranova. It is a small stream in dry weather, but subject to floods, and not easily to be forded after heavy rains. It was supposed by Cluverius to be the *Achates* of antiquity; and he was led to that opinion by the clearness of its waters, an excellence for which the ancient river was renowned:—

"Et perlucentem splendenti gurgite Achatem."
SIL. ITAL. xiv. 228.

But Pliny places the Achates between Selinunte and Sciacca. This river did not derive its name from the hero of faithful renown, but from the agates found on its banks, which were of old in great request, though in Pliny's time they had ceased to be counted of value.

Should the ground be heavy with rain, it will be advisable to take the beach as far as the Dirillo, and then turn inland to Vittoria.

On leaving the Dirillo the country becomes more cheerful and the scenery attractive. The track crosses a plain studded with venerable cork-trees, of crabbed and distorted forms; and plantations of olives and carobs, with extensive vineyards, are traversed on the way to

62 m. *Vittoria*. *Inns:* There are 2, one larger than the other, but both condemned as "unfit for any Christian." The traveller is recommended to go to a draper's shop, No. 160, where he will meet with cleanliness and extreme civility. Few tourists spend a night at

Vittoria. As it lies half-way between Terranova and Modica, 18 m. from each, it is made a noontide resting-place only, and the guides carry on their charge to sleep at Ragusa or Modica. Vittoria is quite a modern town, of 11,741 inhabitants, and possesses no interest for the traveller. It was built at the beginning of the 17th centy., by Alfonso Enriquez, Count of Modica, who called it after his mother, the celebrated Vittoria Colonna. Hence a track runs northward to Biscari, on the Dirillo, 6 m. distant. Another track in the opposite direction leads to Santa Croce (10 m.); and this, though a considerable *détour*, is sometimes taken by the guides on the way to Modica, as being more level than the upper track by Cómiso and Ragusa. Between Vittoria and Santa Croce you cross a deep stream, the *Camarana*, which falls into the sea below the site of the ancient Greek colony of Camerina. The first part of the way lies across barren heaths, fragrant with aromatic plants; the latter part traverses tracts of corn-land. A third track, more to the W., leads from Vittoria to Camarina on the sea-coast (9 m.), and as far as the fishing-village of Scoglitti (6 m.) is carriageable in fine weather. The country between Vittoria and this place is sandy, covered in parts with copse or brushwood, and in others yielding corn, wine, and oil, though traces of more extensive cultivation in former years are apparent.

About a mile from Vittoria, on the road to Ragusa, you cross the *Camarina*, or *Camarana*, as it is commonly called, which, under its ancient name of *Hipparis*, had the honour of being sung by Pindar (Olymp. v.). It was famed of old for its abundance of fish. Though but of small size, it has an unfailing flow of water, belying the description given by Silius Italicus (xiv. 229), "pauperis alvei Hipparis." Before reaching Cómiso, a road branches to the l. to Chiaramonte.

69 m. *Cómiso*, a town of Saracenic name and origin, with about 13,000 inhabitants and a tolerable *locanda*. Here in the market-place rises a spring of clear water, so abundant that, as old Fazello says, at the distance of a stone's throw it is able to work mills. It falls into the Camarina, and is the source of the perennial flow of that stream. Fazello regards it as the Fountain of Diana, celebrated of old for its sensitiveness in refusing to mix with wine when poured out by unchaste hands :—

"Dianæ fons est; Camarinâ gignitur undâ,
Quem si quis manibus non castis hauserit, unquam
Lætifico tristis non miscet pocula Baccho."
Priscian.

The road to Ragusa crosses a wild, mountainous, and rocky country, and is rugged and wretched in the extreme. The approach to Ragusa is striking, and the town itself, with its orange-coloured roofs piled one over the other, and its many arcades on the verge of the cactus-hung precipice, is highly picturesque.

77 m. RAGUSA. *Inns:* "Locanda di Buon Consiglio," and another, both very indifferent; that opposite the church of S. Giovanni is the better. This is a large town, of some 22,000 souls, covering a narrow and steep ridge between two ravines—a situation which is recognised by the antiquary as one likely to have been chosen by the early people of Italy for a city. The tombs hollowed in the cliffs below the walls show that the site was not overlooked in ancient times. Midway in the ridge is a depression, in which stand the piazza and the market. The streets are well paved, the houses neat and clean, with heavy balconies supported on corbels massive and grotesque. Ragusa, having been almost destroyed by the earthquake of 1693, retains few mediæval remains. In the lower town is the domed *Chiesa Matrice*, a modern church of no interest; near it is another church of Sicilian Gothic. In front of *Santa Maria delle Scale*, in the upper town, is a quaint old pulpit in the wall, worthy of notice.

The *Capuchin Convent* has no less than 3 pictures by *Pietro Novelli*. Tradition states that the *maestro* on the occasion of some misdeed took sanctuary in this convent, and in return for the protection afforded him painted

these pictures for the monks. The principal altarpiece is the Assumption of the Virgin, with the Apostles around her tomb. Over the altar to the rt. is St. Peter appearing to St. Agatha when in prison; and over that to the l. the Martyrdom of St. Agnes. "Admirable is the contrast between her entire resignation to the Divine will and the ferocity of the executioner, and his manifest eagerness to perform his duty."—*Gallo.* The canon D. Silvestro Piccíotto has a small picture of the punishment of Prometheus, attributed to *Novelli.*

In the church of *St. George*, the patron-saint of Ragusa, some traces of frescoes by the same hand were shown some years since. Here repose the remains of Count Bernardo Cabrera, the bold and lawless Spaniard, whose ambition kept all Sicily in a ferment in the early part of the 15th century. He died in 1423.

Ragusa has already been said to occupy an ancient site. In various places, especially near the Capuchin Convent, are fragments of early walls. The cliffs beneath and around the town in all directions are hollowed into tombs —some, large chambers with vaulted roofs; others small, with entrances like the mouth of a furnace. "About a mile to the W. of the town these sepulchres are numerous. Hard by is a cemetery in the form of a labyrinth; and more to the N. is another, 54 feet deep, containing many tombs, some of which have vaults supported by columns. Similar monuments and other remains of antiquity are found scattered around the town for a circuit of 6 m. The remains of a great fortress are extant, which, from its position, and the solidity of its construction, must have been difficult to capture. Its subterranean chambers are vaulted." —*Power.* What city of antiquity occupied this site is still a matter of conjecture. Cluverius, on the authority of the Itineraries, takes it to have been *Hybla Minor*, or *Heræa*, one of the 3 Hyblæ about which least is known, which lay on the road from Aeræ (Palazzolo) to Agrigentum, and but 18 m. from the former city. The conjecture is probably correct, though Ragusa does not lie on the direct route from Palazzolo to Girgenti. It was taken in 848 by the Saracens, who destroyed the walls.

At Ragusa the traveller may procure a vehicle for Syracuse. The *corriera* runs 3 times a week to that city and Catania, passing through Modica and Noto. The days are Tuesdays, Thursdays, and Saturdays; the fares being at the rate of 5 *bajocchi* the mile are easily calculated.

The ravine to the E. of the town, through which flows the *Fiume di Ragusa*, alias *Fiume Mauli*, supposed to be the *Flumen Hirminium* of antiquity, is very deep with rocky banks, but luxuriant walnut and chesnut-groves darken the bottom, and hanging woods of olives and almonds mingled with prickly pear clothe the slopes. The eye travels up between walls of verdure to the town of Giarratana crowning a distant height at the head of the ravine, the height in which the river takes its rise. A road, practicable for vehicles for part of the way, follows the right bank of this ravine down to the sea, to Torre Mazzarelli, the *caricatore*, or port, of Ragusa, some 16 m. distant.

The road to Modica is also carriageable, and for half the way it follows the same ravine, on the l. bank of the river which here flows amid cornfields, carob and orange-groves. At a turn of the road the sea opens to the view, and Modica appears before you, lying on both slopes of a deep hollow, the opposite brows of which are crested by the rival convents of the Gesuiti and Osservanti. You descend from the arid stony table-land into the said hollow which is verdant with carob-trees and prickly pears, and follow the bank of a stream into the town.

84 m. MODICA—*Inns:* there are 5 to choose from,—"Locanda Nuova," of tolerable size, but comfortless; "Locanda di Vincenzo Luminaria;" "L. d' Ignazio Azarrelli;" "L. di S. Francesco d'Assisi," all alike small and filthy. The best is that of "Mastro

Giorgio," beneath Gli Archi, near the Palace of the Sotto-Prefetto.

Modica is the chief city of one of the districts into which the province of Noto is divided, and contains a pop. of 30,875. It is a straggling irregular town, strangely situated in the bottom of a ravine on the banks of the Fiume Magro, with its houses contending with the rocks for a footing on the steep slopes on either hand. One wide level street runs through the hollow by the side of the stream. A cactus-hung crag, crowned with a mediæval fortress, impends over the town. The buildings are in character with the situation, many of the houses being picturesque, with massive balconies on cantalivers of angels or monsters; and the churches are not without architectural pretensions.

The *Chiesa Matrice*, or *San Pietro*, is modern, in an ornate Italian style, and is approached by a long flight of steps flanked by statues of the 12 Apostles.

The church of *Spirito Santo*, on the banks of the stream, had a handsome doorway of pointed architecture, but it has recently been destroyed.

The *Carmine*, or church of the Carmelites, has a door of similar character, bearing date 1150, which may mark the foundation of the church, or of the marigold window in the façade, but the door itself has more modern features.

Santa Maria di Betlem, the greater part of which was destroyed by the earthquake of 1693, still retains a beautiful chapel of mediæval architecture.

Santa Maria di Gesù, belonging to the Padri Osservanti, is of the same period, and its cloister of round arches is worthy of attention.

Modica is supposed to be the representative of the ancient *Mótyca*, or *Mótycha*, of which we know little beyond the fact of its existence. Numerous sepulchral caves in the neighbourhood show habitation in early times, but the ancient town could not have occupied the same site; it must have stood on the summit of one of the impending cliffs.

The *Castle* on these heights is probably of high antiquity, for Byzantine forts existed in this position prior to the capture of Modica by the Saracens in 845.

The district of which Modica is the capital is undulating and rocky, composed chiefly of a vast table-land intersected by ravines, and having a dry calcareous soil covered with large stones, which seem to forbid all cultivation, and give a character of arid desolation to the landscape. Yet such are the industry and enterprise of its inhabitants, fostered, it is said, by peculiar privileges granted them by King Roger, that they conquer these natural disadvantages, and render their soil abundantly productive, making the very rocks yield corn, wine, and oil. There is an appearance of general comfort and even affluence in the towns of this corner of Sicily, which present a pleasant contrast to the poverty and squalour so common in other parts of the island.

The road from Modica to Spaccaforno ascends through a well-wooded ravine flanked with bare cliffs, to the table-land, here covered with corn, and divided into fields by stone walls. From the top of the ascent you have a singular view of Modica at the bottom of the ravine, framed in by rocky heights, sprinkled with carob-trees. At 1½ m. a road branches to the rt. to Scicli, 5 m. from Modica to the S.S.W.; it is practicable for vehicles. A little beyond, a bridle-path opens to the l. leading to Ispica, the valley of caves, so often described as a "rock-city" of the early people of Sicily. The road to Spaccaforno continues over the rugged, stony table-land, which is forced to yield a scanty produce of corn and wine; and commands the whole way a fine view of the sea and the low grounds of the coast, in which Cape Passaro with the town of Pachino on it, is the most striking feature. In clear weather Malta, it is said, may be descried on the horizon. At 5 or 6 m. from Modica a road branches to rt. to Pozzallo on the coast, 12 m. You soon descend through an undulating and better cultivated

country, with olives and carobs growing over corn, to Spaccaforno.

96 m. *Spaccaforno—Inns:* "Albergo del S. Sacramento", and "A. dell' Immacolata." Standing on a hill and enclosed by walls, this town is rather imposing at a distance, but in spite of its numerous churches and convents, and 8449 inhabitants, its interior is far from prepossessing, for its houses are mean and of a single story, and its churches ugly. Yet it has some trade, chiefly with Malta, to which it exports grain, flax, soda, and cattle.

Spaccaforno evidently occupies an ancient site, as is proved on descending into the corn and carob-clad valley beneath it, on the high road to Rosolini. The low cactus-hung cliffs on which it stands are pierced with tombs, and here and there with a tall sewer, a sure indication of ancient habitation. The road runs beneath these cliffs, with a cultivated tract on the other hand, to Rosolini.

From Spaccaforno a path runs to the S.W. to Pozzallo, the *caricatore* or port of Modica, 6 m. distant; and another runs to the S. by the banks of the Busaidone, and then along the coast to Pachino, 12 m.

Valley of Ispica.

The tourist who cares less for comfort than for antiquities and the picturesque, instead of keeping the high road from Modica to Spaccaforno, should leave it at the turn 1½ m. from the former city, and take the direct path to the latter through the rocky glen of Ispica. This lies about 3½ m. from the road, and you descend into it at a lonely house called *Casa dell' Eco.*

The Cava d'Ispica is a very narrow, secluded glen, shut in by steep cliffs of yellow sandstone, which are hung with cactus and other foliage, while through the rock-strewn hollow flows a rivulet, the *Busaidone*, watering strips of corn and beans, and shaded by carobs and noble walnut and chesnut-trees. The cliffs on either hand are hollowed into caves and niches of various forms, which you are told by the *custode* of the glen, Ignazio Scappellata, who lives in a grotto at the entrance, were the habitations of the earliest people of Sicily, who, before they had discovered the art of building houses, hollowed out caves in the rock, like the Edomites of old. He will point out houses in the cliff, 3, 6, or 8 stories high, communication between which must have been maintained by ladders let down from above through openings in the floors; he will show you more commodious abodes, with a suite of 8 or 10 chambers on a single flat; he will point out the "*Chiesa*," or church, with its aisles and pews; the "*Spezieria*," where the apothecary of that Troglodyte town prepared and dispensed his medicines; the "*Larderia*," or cheesemonger's shop; the "*Altaria*," or temple; the "*Spelonca Grossa*," or great cavern; the "*Grotta del Corvo*," or rookery; the "*Grotta del Vento*," or cave of the wind, and many others; each with its appropriate designation; and above all, the "*Castello*," which protected this strange rock-city at its eastern entrance.

He is not without good authority for his statements. He might cite writer after writer on Sicily, as pointing out these caves to be the dwellings that preceded architecture, and this honeycombed glen to be a city of the Troglodytes. "These cryptæ appear to have been the earliest effort of a primitive and pastoral people towards a town; in after ages they perhaps served as a retreat in time of danger, and as a place of security, on any extraordinary alarm, for women, children, and valuables. In this light I was particularly struck with the resemblance these rude habitations bore to the caves I had seen in Owhyhee for similar uses. The Troglodyte villages of Northern Africa are also precisely the same." —*Admiral Smyth.* Should you venture to call in question this opinion, and having seen many ancient sites in Italy, Greece, or Asia Minor, should

you arrive at the conclusion that these grottoes, one and all, were originally sepulchres, though there are undoubted traces of subsequent habitation, and that here was the necropolis of some forgotten city, you will excite the contempt of the *custode* for your ignorance and presumption. Yet you can distinguish among these caves many which are undoubtedly of sepulchral character, bearing Greek funereal inscriptions, though of Christian times; many in every respect like the tombs in the catacombs of Rome, Naples, or Syracuse, while most betray features, often almost obliterated by subsequent misapplication, as the hovels of the peasantry, or as sheds for their cattle, which stamp them as originally constructed for the purposes of sepulture by the Greeks or other early Pagan inhabitants of Sicily. So greatly have these tombs suffered from their conversion to such purposes, that they now possess little interest for the antiquary. He who has seen the sepulchral glens of Etruria — Norchia, Sovana, Castel d'Asso, for example— may pass Ispica by without notice. He who has visited the Greek cemeteries at Pantalica and Palazzolo, in this same district of Sicily, will lose little by neglecting Ispica. The great charm of this glen lies in its highly picturesque character—in the choice studies of rock, wood, and water it affords for the portfolio.

The site of the town to which this cemetery belonged and its name are both unknown. The former might be easily determined by a little research; the latter, in default of local monuments, must remain a matter of speculation.

The tombs continue in the cliffs for about two miles, but terminate at the "Castello." Here a ravine opens towards Spaccaforno, about 6 m. distant, and the path is rugged in the extreme. As there is nothing to see at that town, the traveller had better make for Rosolini, which is about the same distance, and 4 m. further on the high road to Syracuse. The track to it crosses the stony plain, whose monotony is relieved by the snowy crest of Etna rising in the N., by the white buildings of Noto hanging on a slope in the N.E., and by a rich tract of fertile country to the S., green with corn and flax, studded with olives and carobs, and bordered by a broad belt of sandy beach; while a level green tract stretches out to the S.E., and terminates in Cape Passaro and the celebrated Port of Ulysses. From this plain you descend abruptly to Rosolini, exchanging the region of stones and barrenness for one of exuberant fertility.

100 m. *Rosolini.*—This is a small town founded in the 16th century, having 5000 inhabitants, one small inn, and a neat church of Italian architecture. It is picturesquely situated on low, grey cliffs, overhanging a richly-cultivated valley, where corn, flax, oil, fruit, and vegetables of many descriptions are produced in abundance. This country extends to the *Stafenna*, a small stream 2 m. from Rosolini. A heath overrun with palmetto succeeds, and then a rich valley of olives, corn, and fruit, through which winds the *Tellaro* or *Abisso*, a deep and rapid stream spanned by a bridge. This is the *Helorus* of antiquity, the "clamosus Helorus" of Silius Italicus; and the vale through which it flows is the "Heloria Tempe" of Ovid, whose fertility is also sung by Virgil—

"Exsupero præpingue solum stagnantis Helori."

The epithet applied to the river appears strange to one who views the torrent in summer, but is perfectly applicable in winter, when it overflows its banks, and, like the Nile, imparts that exuberant fertility which attracted the notice of the writer of the 'Georgics.'

Beyond the Tellaro are bare undulating downs, covered with palmetto and lentiscus; the hollows carpeted with olives, almonds, corn, and vines. The country becomes richer as you approach Noto. At the distance of 1½ m. that city comes into view, seated on a wooded height, palatial and imposing. At the foot of the ascent you cross the *Falconara*, or *Fiume di*

Noto, flowing through a deep rocky bed. This is the *Asinarus* of antiquity, for ever memorable as the scene of the melancholy termination of the disastrous expedition of the Athenians against Syracuse. The precise site of the last and fatal defeat of the Athenians is not ascertained. It was probably lower down the stream, between Noto and the sea.

109 m. NOTO.—*Inns:* "Albergo dell' Aquila d'Oro," called also "di Cannigarráo," in the Piazza di S. Domenico, more comfortable than most country inns in Sicily, and the charges consequently higher. "Locanda de' Gesuiti," kept by a chemist, is recommended as clean.

Though containing only 12,529 inhabitants, Noto is the capital of the province which bears its name, and comprises 1120 sq. miles, with a population of 240,000. It is proudly situated on a height 3 or 4 m. from the sea, in the midst of a country richly wooded, and abounding in corn, wine, and oil. Though inferior in size and population to many towns in Sicily, it is surpassed only by Palermo, Messina, and Catania in the imposing character of its buildings, and in its general appearance of wealth and civilisation. It is, in truth, one of the neatest and best built towns of Sicily, with regular streets, not paved but macadamised, palaces of much pretension, and handsome churches and convents in considerable numbers. There is an aristocratic air about it which it owes to the residence here of the chief nobility of the province, one of whom, the Prince of Villa Dorata, was distinguished in former years for his hospitality to English travellers. Whether Noto still retains the character of "Ingegnosa," which she received as her distinctive title some 6 centuries since, the traveller has little opportunity of learning. Noto is quite of modern construction. The original town stood 6 or 7 m. further inland in the mountains to the N.W.; but on its entire destruction by the terrible earthquake of 1693, the citizens removed to this site, which, though conveniently situated, is said to be unhealthy, its natural insalubrity being increased by the steeping of hemp to a great extent in the neighbourhood.

In the Via Cassaro, the principal street, is a square called *Piano della Matrice*, on the N. side of which, approached by 3 long flights of steps, rises the *Chiesa Matrice*, or *San Corrado*, a handsome domed church of yellow stone, Corinthian below and Composite above. By its side stands the *Palazzo* of the *Marchese S. Alfáno*, a neat edifice of Italian architecture. On the E. of this square is the church of *San Salvatore*, of two orders in the same style; and on the S. side stands the *Casa Comunale*, or Town Hall, an Ionic pile of a single story, with an inscription over the doorway, recording the history of the town. It contains a library, and a gallery of portraits of illustrious citizens. Near this square is the church of *Sta. Chiara*, of elliptical plan, with a dome of the same form. Here is a picture of St. Benedict and his sister Sta. Scolastica, by *Salvatore Loforte*, greatly lauded by the Notinesi. In the Cassaro stands the *Collegio de' Gesuiti*, of Italian architecture, with a concave façade of 3 orders, more pretentious than good. The churches of *San Benedetto* and of the *Crocifisso* are in better style.

In the *Piazza di San Domenico* is a handsome fountain with a marble statue of Hercules drinking from a wine-skin, which he holds in southern style at arm's-length above his head. This fountain bears date 1758.

There were several collections of antiquities in Noto, but most have been dispersed of late years. That of the Barone Astuti has recently been transferred to the Università of Palermo. The Cavaliere Castelluccio has still a collection.

The ancient name of Noto was *Nectum*, and the original city stood some miles inland, on the banks of the Asinarus, crowning a lofty rock, about 1½ m. in circumference, and surrounded by precipices, save where it was united to the neighbouring mountains by a narrow isthmus. Of the wrecks of 1693

little now remains but a confused heap of ruins. Neetum was probably a Siculan town, but we have no record of it before the times of the Romans, and all we know of it is that it was left subject to Hiero of Syracuse when he made peace with that people. From the great strength of its position, Noto was slow to change hands. It was not captured by the Saracens till the year 864, or 37 years after their invasion of Sicily. And it was the last city of Saracenic Sicily that submitted to Count Roger, not surrendering till the year 1090, or 18 years after his conquest of Palermo, and 28 after his first landing at Messina.

La Pizzuta.

Leaving Noto by the Porta Reale, you cross the Flora, or public promenade, and descend the wooded slopes to the plain. At a mile from the gate are two roads, one leading eastward to the Marina or Cala, the port or *caricatore* of Noto, the other running southward to Pachíno, 16 m. distant. Both are carriageable. At 2 m. from the mouth of the Falconara, and about 4 m. from Noto, stands, on a height overrun with lentiscus and palmetto, an ancient monument, which tradition marks as having been erected by the Syracusans to record their crowning victory over the Athenians in the fords of the Asinarus. To reach it you take the road from Noto to Pachino, and after traversing an undulating country clothed with luxuriant cultivation, at 3 m. from the former town, you take a path which opens to the l., just by a farmhouse, and it leads you through dwarf palms, carob and almond-trees, to the monument, or, as it is called, *La Pizzuta*. It is a column of tapering form, composed of large blocks neatly joined without cement, on a square basement of 4 steps, which rests on a low square plinth hewn from the rock. The column, though but a fragment, is still 33 ft. high, but has evidently been of greater altitude. It is clearly of Greek, not of Roman construction; but there is no authority, beyond local tradition, for regarding it as one of the trophies which we are told the Syracusans raised over the vanquished Athenians. The traveller who entertains no doubt on this point will regard the monument with melancholy interest for its connexion with the fatal termination of the disastrous invasion of Sicily by the Athenians 413 B.C.

It was on the 8th day of their flight from Syracuse that the Athenians approached the Asinarus. They hurried forward to the river, both to escape the Syracusan horsemen, who were pressing them from behind, and also to refresh themselves, for they were thirsty and weary with their march. So they rushed into the stream in a disorderly crowd, every man striving to be the first to cross; but in their eagerness they threw each other down, and trampled each other under foot, so that many were pierced by the weapons in the confusion, or, being entangled together, were carried away by the torrent. Meanwhile the Syracusans from the further bank, which was steep, assailed them with missiles as they were drinking greedily, or struggling with one another in the bed of the river. The Spartans also came down upon them, and slew many in the stream. Seeing that the dead lay heaped one on the other, and that the army was utterly defeated, Nicias surrendered himself to Gylippus, and besought him, whatever he might do with himself, to stay the slaughter of his men. The Spartan thereon commanded quarter to be given, but 18,000 already lay dead in the stream and on its banks.

In honour of this victory an annual festival called Asinaria was instituted at Syracuse, which was employed in sacrificing to the gods.

From the high ground of La Pizzuta, you look over a wide tract of country to the S., low and level, but rich in corn and wood. The height immediately in the foreground is that once crowned by the old Greek colony of Helorus; beyond it, the coast breaks into a deep bay with the island of Vindícari within it; and trends away to the low flat headland of Pachynus in

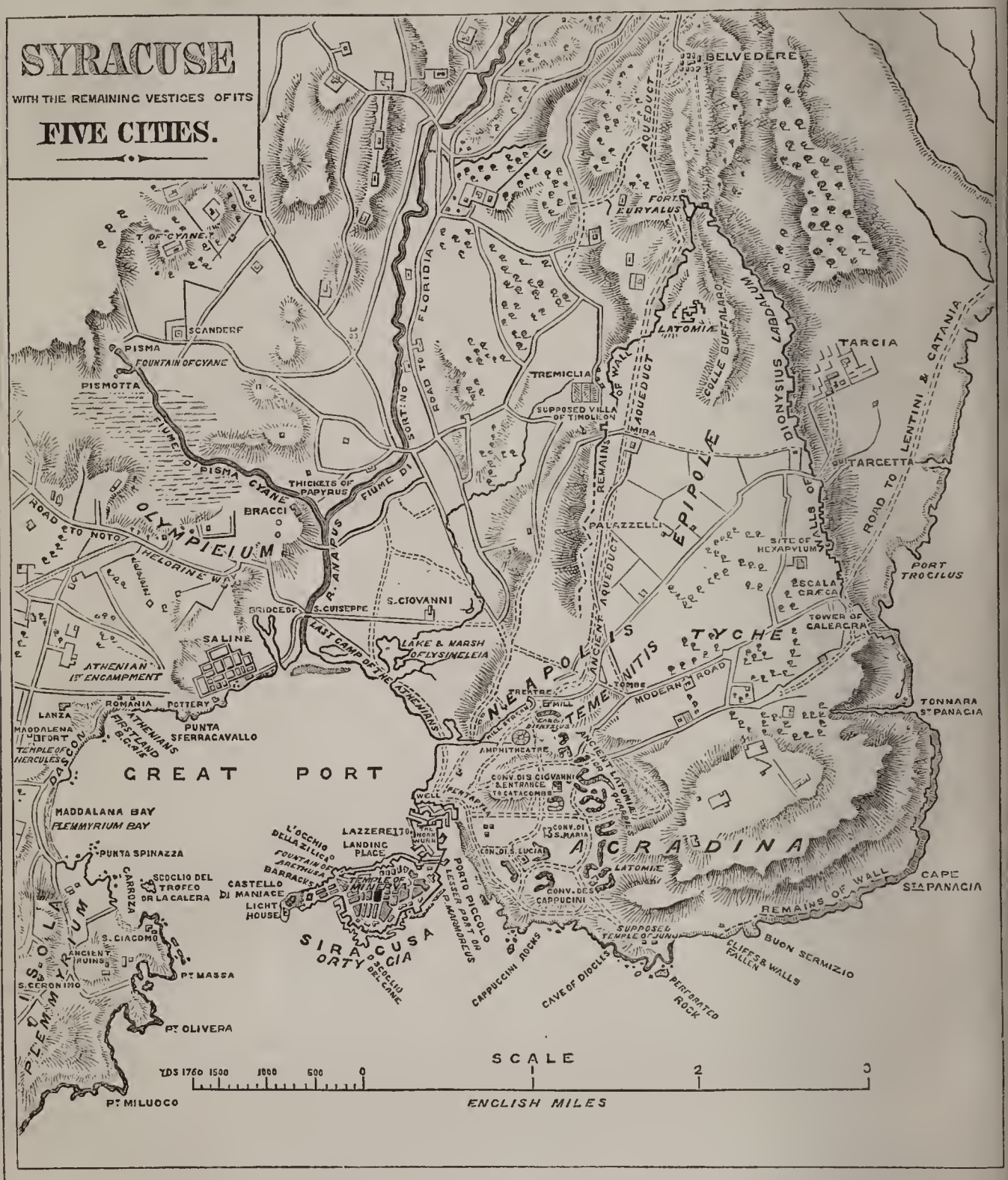
the horizon, with Fort Passaro on a rock at its point; Pachino itself being conspicuous with its square tower on an eminence rising from the plain.

The road from Noto to Syracuse follows the line of coast, crossing a country undulating and richly-cultivated, lying between the sea and the bare hills which rise inland. About a mile before reaching Avola, it crosses a narrow but deep stream, flowing between cliffs of white calcareous rock, and now called the *Fiume Cavallata;* but known of old as the *Erinæus.* It was on its banks that Nicias, the Athenian general, encamped for two nights before his final overthrow. Here he heard of the defeat and surrender of his colleague Demosthenes, with his army of 6000 men.

113 m. *Avola. Inns.*—"Albergo di Sicilia," in the Piazza, very poor. The "Albergo de' Viaggiatori," on the l. as you leave for Syracuse, looks better. This is a modern town of 10,754 inhabitants, prettily situated on a wooded eminence. A long street of low houses, only one story high, traverses the town; yet though without imposing edifices, Avola is regular, clean, and respectable in appearance, with a piazza unusually large, and several churches of architectural pretensions. It produces a considerable quantity of wine, oil, honey, fruit, and cheese; and boasts of the only plantation of sugar-canes now existing in Sicily. The juice is not converted into sugar, but into rum, which sells at Avola at 1½ dollar the bottle. The surrounding country also abounds in game, and pastures a number of fine cattle which supply the market at Malta. Avola has a marina or shipping-port on the beach, with a tunny-fishery.

Between Avola and Syracuse the country is open and rocky. At 1 m. beyond the town you cross a rivulet called the *Fiume d'Avola*, which by some has been taken for the Erinæus, but the Cavallata has better claims to that honour. The road, traversing a country rich with corn and wine, olive and orange-groves, continues to follow the coast, beneath a range of rugged table-heights, called Monti d'Oro, between which and the next range to the N., or the Monti di Cannigatini, opens a deep gorge. From this flows out the *Fiume di Cassibili*, which you ford near its mouth, at 5 m. from Avola, where its banks are adorned with clumps of fine trees. This is the ancient *Cacyparis*, whose upward course the Athenians in their retreat from Syracuse attempted to pursue, hoping to receive support from the Siculi of the interior, but they found the passage barred with a wall and with piles, which compelled them to relinquish the attempt. The coast here is low, with sandy coves; but it abounds in remains of baths, sepulchres, and other ancient structures. The road now traverses open downs, partially cultivated; and the little rocky bay of Lognina soon comes in sight, about a mile to the right. A little beyond, Syracuse itself opens to the view, peering above the wooded plain on which it appears to stand; the intervening bay not being visible. To the rt. of it rises the long low height of Plemmyrium, sinking to the sea in Capo Mele; to the l. of it the eye traces the long-drawn ridge of Acradina and Epipolæ, once crowned with the temples and towers of the ancient city, now a bare down, culminating in the Belvedere. Behind are the honeyed heights of Hybla, and at their feet Floridia gleams out from the olive-clad plain; while high above all soars Etna with his diadem of snow.

At 8 m. beyond Avola is the hamlet of *Lungarino*, with a little inn, the "Fondachello di S. Michaeluccio," where muleteers are wont to halt. A few miles further, and Syracuse comes fully into view, its white buildings and yellow fortifications reflected in the deep blue bay. You soon reach the top of the ridge which overhangs the valley of the Anapus; and here close on your l. are the ruins of the temple of Jupiter Olympius. You descend and cross the corn-clad hollow, and the celebrated stream, which is but a



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rivulet, and follow the shores of the bay towards the cliffs of the ancient city. Here, where the road turns eastward to Syracuse, you cross a brook flowing from the heights through the old Greek theatre, and presently reach the grassy promenade outside the gates.

131 m. SYRACUSE.

SYRACUSE.

Hotels.—Many; but by far the best is the "Locanda del Sole," kept by Antonio Torres, who pays particular attention to the *cuisine*, providing his guests with dishes in great variety, of excellent quality, and cooked to perfection. Those who like to trace effects to their causes should visit the *cucina*, which will bear inspection, unlike most in Sicily, where ignorance is bliss to the hungry traveller. The apartments are large and cheerful, looking over the port, the heights of the ancient city, the plain of the Anapus, and the mountains of Hybla. Though of unpretending appearance, the Sole is one of the most comfortable hotels in Sicily, and well maintains the reputation it has enjoyed for more than 40 years. No landlord can be more obliging or attentive than Signor Torres and his coadjutor Don Antonino Mammo, and his dinners are not to be excelled elsewhere in the island. His charges, considering the comfort, are moderate. Bedrooms from 4 to 8 tarì each; sitting-rooms, according to size and prospect; dinner, at any hour, 8 tarì; breakfast, 4 tarì. Of the other hotels of Syracuse, the "Locanda d'Italia," in the Via Amalfitania, is the newest and best; the "Hôtel de Seieli," tolerable; "La Bella Parigi;" "La Gioja;" and "L'Aquila d'Oro," are better adapted for native travellers than for foreign tourists. The "Vittoria," or Casa Musumeci, is rather a *trattoria* than a *locanda*. Attached to the "Sole" is also a *trattoria*, where those not residing in the hotel may avail themselves of the excellent *cuisine*.

Game is plentiful at Syracuse in the winter and spring, when the marshes of the Anapus and the Lake of Lentini swarm with wild-fowl in great variety. But foremost among the "dainties of Syracuse" are the fish, which are most abundant in winter, especially after rough weather, when they are to be caught in multitudes on the coast. Ask for the *rivetto*, a large fish of exquisite delicacy; for the *serra*, the *orata*, or the *spinola*, in no way inferior. Omit not an opportunity of trying the *salamone*; the *dentici*, so called from its formidable teeth; the *dotto*, or *monacello*, from its large prominent eyes; the *pettine*, known by the mark of a comb; the *linguata*, or sole; the *pesce luna*, of the same tribe; the *palamito*, like salmon; the *triglia*, or red mullet; the *merluzzo*, or whiting; and the *sgómbero*, or mackerel. Signor Torres will serve up all these "Syracusanæ dapes," and many other varieties, in the manner best exhibiting their respective excellences. Honey, fresh from Hybla and fragrant with mountain thyme, is a luxury nowhere to be had in such perfection as at Syracuse. The fruits are admirable, though few tourists visit the city in the season to enjoy them; but the vegetables are excellent all the year round, especially the broccoli, which grows to a prodigious size.

The wines of Syracuse have maintained their ancient reputation. There are many sorts, but most of them are sweet, both red and white. The red wines are the "Calabrese," supposed to be the representative of the *Vinum Pollianum* of antiquity; the "Occhio di Bove," made from grapes as large as "bulls' eyes;" and the "Amarena," with a cherry flavour. Of the white wines, the "Albanello," the "Nacarella," the "Moscato," the "Capriata," and the "Pista-motta," are highly esteemed by Sicilians. The wine best adapted, however, to the English taste is the "Isola," grown on the ancient Plemmyrium, which is both red and white, but always dry. Of these, the "Isola Bianca" is preferable; it is rich, nutty, fragrant, and full-bodied, but guiltless of

brandy. It sells at 5 tarì or 20*d*. the bottle.

Syracuse, once "the largest of Greek cities," 14 miles in circumference, of wider dominion than Athens or Sparta, the mistress of Sicily, whose citizens were reckoned by hundreds of thousands, whose wealth and luxury were unbounded, and which was adorned with the utmost magnificence and the choicest treasures of architecture, sculpture, and painting—Syracuse, the rival of Athens, the antagonist of Carthage and of Rome—is now a provincial town of some 19,400 inhab., and has shrunk to a mere fraction of its ancient dimensions. The modern town is confined to the limits of the original Greek colony, occupying what was once the island, but is now the peninsula, of Ortygia, "just as if London were reduced to the Tower and Tower-hill, or Paris to the island in the middle of the Seine." This rocky island, which is about 2 miles in circumference, stood at the mouth of the bay, but almost adjoining its northern shore, and when united to it by art, it divided the bay into a larger and a lesser port. It derived its name, say some, from the resemblance it was supposed to bear in its plan to the form of a quail—ὄρτυξ, while others refer it to the well-known epithet of Diana, who was worshipped there. It lies almost N. and S., and stretches half-way across the mouth of the bay, towards the height of Plemmyrium, from which it is separated by an interval of about two-thirds of a mile. Being the part of ancient Syracuse first inhabited, it received the name of the Acropolis, —quite a misnomer in this case, as the island was the lowest ground in the whole city.

The appearance of modern Syracuse is in accordance with her fallen fortunes. The streets are narrow and confined, and, with few exceptions, are dirty. The Via Amalfitania, which traverses the city from E. to W., is well paved and always clean. The houses here are neat and even handsome, with their heavy balconies resting on carved cantalivers. There are a few interesting palaces of the middle ages; and some of modern times, especially in the neighbourhood of the cathedral, are large and imposing. The public buildings are numerous. There are 8 parish churches, 10 convents for monks, and 7 for nuns, a seminary for priests, and a college for laymen; but, save one or two churches, none of the modern edifices have attractions for the traveller. But Syracuse would still be a respectable city (for Sicily), were it possible to regard it otherwise than as a pitiful wreck of one of the most celebrated, populous, and mighty cities of the ancient world.

The natives of Syracuse are courteous and hospitable to strangers. Ladies, during their stay at the hotel, will often experience the polite attentions of the nobility or gentry of the city, who will place their carriages at their disposal for an evening drive. The women of Syracuse have more beauty than is usually seen in Sicilian towns, with complexions which would be admired even in the North of Europe, and not seldom show their origin in the true Grecian profile. Those of the higher orders generally understand French; they are modest, amiable, and unaffected, and display that ease which marks good breeding. The women of the middle class wear the *manto*, a black silk cloak, gathered in under the right arm, and shrouding the head and entire person. Those of the lower orders wear shawls of brilliant hues over their heads, like the gipsies of Spain: canary, amber, and crimson are the favourite colours. The distaff, which Theocritus tells us was invented at Syracuse, is constantly seen in the hands of the women of this order. The men of the same class wear brown or blue velveteen, with white or brown pendant Phrygian caps.

The foreign trade of Syracuse is almost confined to Malta, to which it exports wine, oil, salt, and salt-fish, in exchange for dry goods, colonial produce, and timber.

The climate of Syracuse is delight-

ful in winter : as mild, perhaps, as that of any other city in the Mediterranean. During easterly winds alone, which are not of frequent occurrence, is the weather unpleasant; at other times it is as mild as in an English May. At all seasons it justifies the ancient boast that there never was a day on which the sun did not make his appearance at some hour or other. In summer it is far from healthy; the miasma from the marshes to the west of the bay infecting the atmosphere. This must have been the case in all ages, for Archias, the founder of Syracuse, when asked by the oracle at Delphi whether he would prefer great power and wealth with an unhealthy climate, or *vice versâ*, chose the former condition, and was directed accordingly to this site.

Ciceroni.—There are several in Syracuse. The best is Salvatore Politi, nephew of the antiquary at Girgenti, and himself possessed of considerable information on the antiquities of his native town. He is, moreover, a man of gentlemanly manners and obliging disposition. He must not be confounded with an uncle of his, Michelangelo Politi, who also acts as guide. Davide Pietro Alberti is likewise a very good cicerone, extremely civil and anxious to make himself in every way useful. Another, whatever be his native name, rejoices in that of "Jack Robinson," given him on board an English man-of-war, and which has stuck to him ever since. For his qualifications consult his book of testimonials, which he believes to be highly flattering.

Vetturino.—In this capacity Salvatore Allosco is well spoken of. For a carriage to Catania, with a pair of horses, he charges 7 dols.; for one with three horses, 9 dols.

Muleteer.—Vincenzo Storace can be recommended as honest, trustworthy, and obliging, and as a good guide for the mountains around Syracuse. His brother lets out donkeys on hire for 4 tarì a-day each.

Boatmen.—Carmelo Greco and his sons, and Raffaele di Falco, are recommended.

Mail-coaches.—The *corriera* leaves Syracuse for Noto, Modica, and Ragusa every Tues., Thurs., and Sat., at night, shortly after the arrival of the mail from Catania. But conveyances leave daily for these towns when passengers are to be found. Fares: to Noto, 4 tarì; to Modica, 10½ tt.; to Ragusa, 19 tt. 8 gr. a seat.

The *corriera* leaves for Catania, Messina, and Palermo every Sun., Wed., and Friday, at 2 or 3 A.M., soon after its arrival from Noto. Three seats only. Fare to Catania, 2 piastre 1 tarì 8 baj.; to Messina, 4 piastre 10 tarì 8 baj.; to Palermo, 9 piastre 4 tarì 1 baj. Besides this, there is the usual fee of 5 baj. per post to the postilions.

Steamers.—Steamers run from Syracuse to Catania and Messina twice every week, Tues. at 9 A.M. and Sat. at 4 A.M., reaching Catania in 3½ hrs., and Messina in 10 or 11 hrs. Fares: to Catania, 1st class, 6f. 50c.; 2nd class, 4·50; 3rd class, 2·50. To Messina, 1st class, 17·60; 2nd class, 12; 3rd class, 6·50. Some of these boats touch at Agosta on the way.

A steamer leaves Syracuse for Malta every Sun., at 11 P.M., accomplishing the distance in 8½ hrs. Fares: 1st class, 18·25; 2nd class, 12; 3rd class, 6·50.

A steamer leaves Syracuse every other Tues., at 5 P.M., for Licata, Girgenti, Sciacca, Marsala, Trapani, and Palermo.

It will take at least three days to make the entire tour of Syracuse, and to visit all its *videnda*. Half a day may suffice for the city itself; another half for an excursion to the Anapus, the Olympeium, and Plemmyrium. To inspect all the objects of interest in Acradina and Neapolis will occupy a day; and a third will be required for an excursion to Fort Euryalus and Belvedere, with the tour of the ancient walls of Epipolæ and Acradina. A much longer time might be plea-

surably and profitably spent on this site by the antiquary or student of history, with Thucydides, Diodorus, or Livy in hand, particularly in following out the incidents of the Athenian siege. But the tourist who is pressed for time may, by working hard, condense his sight-seeing into 2 days, devoting the first to the city, the *Latomie*, the Catacombs, and the other objects of interest in Acradina, with a run up the Anapus in the evening; the second to the Theatre, Amphitheatre, Altar, and other monuments of Neapolis, and the never to be omitted Fortress of Euryalus, on the crest of Epipolæ.

The objects of interest in modern Syracuse are both ancient and mediæval. As the former predominate, we will mention them first.

La Cattedrale.— The Cathedral of Syracuse, in the piazza or principal square, is dedicated to Santa Maria delle Colonne, or "Our Lady of the Columns," so called because it occupies the site of a Greek temple, whose peristyle is embraced by its walls. This is supposed, and with every probability of correctness, to be the

Temple of Minerva, much celebrated in ancient times. For, though Ortygia was peculiarly sacred to Diana, Minerva was its guardian, and presided over its arms and counsels, and in that capacity must have occupied the highest point of the Acropolis,—the very position of the temple in question. It was built by the Gamori, or Geomori, an oligarchy who held supreme power in Syracuse for a century between 596 and 495 B.C., and must therefore date from the 6th cent. B.C., an antiquity which is confirmed by the archaic character of its Doric architecture, which closely resembles that of the earliest temples of Selinus, and of the Temple of Jupiter Policus at Girgenti. This temple of Minerva was renowned for the unrivalled splendour of its decorations. Cicero is diffuse in his description of the gorgeous magnificence of this shrine, which, spared by the generosity and piety of Marcellus, was stripped bare by the cupidity of Verres. Its doors were so wondrously beautiful as to have been the theme of numerous Greek writers. They were adorned with reliefs in gold and ivory, and of exquisite art. The walls within were decorated with paintings — portraits, and exploits of Sicilian kings and tyrants; one scene, representing Agathocles contending with the cavalry of Carthage, was considered a masterpiece of Greek pictorial art. All were carried off to Rome by that arch-thief Verres. On the highest part of the roof, and probably over the eastern pediment, was an enormous shield of brass cased with gold, which from its brightness was visible in the sun from a great distance. It was a very ancient custom of the Syracusan sailors, on leaving the port, to carry with them in a cup some ashes from the altar of Juno, at the outer point of Ortygia and, just as this shield was vanishing from their sight, to cast the cup into the sea to secure a prosperous voyage. This temple was converted into a Christian ch. in the 7th cent. by Zosimus, Bishop of Syracuse. A lofty bell-tower was soon after added, which on Easter-day, 1100, was overthrown by an earthquake, crushing the entire congregation beneath its ruins. The temple also received much injury from the terrible earthquake of 1693, and the columns thrown out of the perpendicular, and in some instances quite off their bases, supported only by the wall in which they are embedded, attest the violence of these convulsions.

The temple was hexastyle peripteral, that is, it had 6 columns in each portico and a peristyle, which in this case had 14 columns on each side, including those at the angles. There were thus 36 in all. Of these, 9 are still standing on the S. side, and 12 on the N., all embedded in the walls of the modern ch. One on each side can only be seen from an internal gallery. The peristyle rests on a stylobate of 3 steps, the upper of which has been cut through so as to give the appearance of square plinths

or bases to the columns. These, which are in 3 drums, are fluted, taper considerably, and are hardly $4\frac{1}{4}$ diameters in height. On the N. side they still support the ancient architrave and frieze, with its triglyphs and guttæ, but no trace of the cornice remains, its place being supplied by Saracenic battlements. The stone of which the temple was constructed is a compact limestone, much harder and less sensible to atmospheric influences than that used in the temples of Selinus and Agrigentum. The *cella* of the temple now forms the nave of the ch., and its walls, of large regular masonry, have been cut through at intervals, so as to form arched doorways into the side-aisles, which are the wings of the ancient edifice. The piers thus left between these archways correspond with the ancient columns. The roof is of wood, constructed in 1645. Both porticoes of the cella were *in antis*, with pilasters at the angles and 2 columns between, of rather smaller diameter than those of the peristyle, and resting on moulded bases.

This temple was nearly of the same dimensions as the larger Doric temples on the same plan at Pæstum, Segesta, Selinus, and Agrigentum, being about 185 ft, in length by 75 in breadth. The diameter of the columns at their base was 6 ft. 6 in., and their height 28 ft. 7 in.; the intercolumniations being 7 ft. 1 in.

This temple has lost all its beauty in the alterations to which it has been subjected. The modern façade of yellow stone, added in 1754 by Bishop Marini, presents in its vicious style and tasteless prodigality of ornament a striking contrast to the severe simplicity of the original edifice. In the upper order is a statue of the Virgin between those of Sta. Lucia and S. Marciano. The interior, though overlaid with modern work, is mostly of ancient construction. The high altar is composed of a block of the entablature, 11 ft. long. The *Baptismal Font* is a large plain vase of marble, supported by 7 small lions of bronze, and standing on a pavement of Alexandrine mosaic. This vase was found in the catacombs, and is of the Low Empire, bearing the fragment of a Greek inscription of that period, which shows it to have been consecrated to its present use by Zosimus, the bishop who converted the temple into a Christian church.

There is little in the way of modern art to attract the tourist. The Chapel of the Sacrament in the rt. aisle has on the *paliotto* of its altar a bas-relief in white marble, representing the Last Supper; simple and full of expression, said to be by a French artist. The semi-dome of this chapel is frescoed by *Agostino Scilla*, of Messina. In the same chapel is a Byzantine picture of the Virgin and Child, on a gilt ground, said to have been transferred from an old chapel which formerly stood by the Fountain of Arethusa.

The Chapel of Sta. Lucia in the same aisle is of recent architecture; it contains a silver figure of that Saint, on whose bosom hangs a large onyx cameo, presenting three heads of different colours, which is shown to strangers only as a great favour. This image is esteemed of great sanctity; during some bombardment of the city it is believed to have escaped destruction from a shell by bending over the altar. Twice a year, at the beginning of May and September, it pays a visit with great pomp to the neighbouring Convent of Sta. Lucia.

Behind the High Altar is a Nativity of the Virgin, by *Agostino Scilla;* cold and sombre. Over the 2nd altar to the l. is a picture of San Marciano, the first bishop of Syracuse, who converted the citizens from paganism to Christianity. Over the next altar is an earlier picture of the Saint on a gold ground.

In the same aisle, opposite the Font, is an early *Renaissance* doorway, with its jambs resting on lions, and adorned with vine foliage, and a relief on its lintel, showing the Virgin with her dead Son on her lap, between St. Marcian and Sta. Lucia. In the Sacristy are to be seen a chalice of wine-coloured amber, a pastoral ring of enormous size, some curious

sandals, and a large music-book of parchment, beautifully illuminated.

In the Court of the *Arcivescovato*, adjoining the Cathedral to the S., are 14 columns of cipollino and granite, taken from some ancient edifice, vulgarly called the Temple of Ceres. Another column lies prostrate in front of the palace.

TEMPLE OF DIANA. — Between the Piazza and the N.E. wall of the city, in the Vico S. Paolo, and in the house of a private gentleman named Santoro, are the remains of another Doric temple, which, as it must have been about the same size as that just described, is supposed with all probability to have been that dedicated to Diana, which, Cicero tells us, with the Temple of Minerva, far surpassed all the other sacred edifices in Ortygia. Diana, in truth, was the peculiar tutelar of the island, and was adored under the title of "Protectress," as we learn from the beautiful coins of Agathocles. Ortygia, indeed, was peculiarly sacred to Diana, whence Pindar calls it, "the seat of Artemis," "the couch of Artemis," and "the sister of Delos." It is probable, therefore, that her worship was of very early date, and that her temple was the most ancient religious structure in Syracuse. The fragments now extant fully bear out this view. They are but the heads of two of the columns with a fragment of the architrave, all of a yellow tufaceous stone, presenting little to interest the ordinary traveller, but the architect and antiquary will detect some peculiar features. The capitals especially are of vast spread, projecting far over the neck of the column, and the *echinus* has a bold round sweep, as in the earliest temples of Selinus. Everything combines to stamp this temple with a high antiquity, and antiquaries do not hesitate to assign it to at least the 6th cent. before Christ.

FOUNTAIN OF ARETHUSA.—This celebrated fountain is on the W. side of the island, close to the port, and it rises in a large semicircular pit lined with masonry, about 20 ft. deep, the chord of the arc, about 50 ft. long, being the city-wall, which defends the spring from the sea. The water rises from an arch in the rock, and, as Strabo describes it, attains at once the size of a stream. It enters the pool by 4 openings; but the water once so pure was rendered brackish by the earthquake of 1169, and the fish which used to abound here disappeared at the same time. The disappointment which cannot fail to be experienced by every traveller at the first sight of this fountain is well described by *Hughes*. "I flew on the wings of impatience to the Fountain of Arethusa. I needed no guide but Cicero, who directed me along the ramparts of the city towards the extremity of the island, where I found the fountain in the very situation which he designates, protected by a bastion of the wall from the encroachment of the sea, but diminished in size, and possessing neither its sweet waters, nor those sacred fish which, even in the extremity of famine, were not to be touched, without the vengeance of offended deities; not a vestige remained of its former splendour, of Diana's grove, or of that statue of the goddess, which adorned its banks; but I beheld Arethusa, the lovely Arethusa, so celebrated in ancient minstrelsy, and so honoured in the choicest specimens of numismatic art, despoiled of all her charms, and degraded to the vile office of a washtub. Instead of Diana's train, a tribe of bare-legged nymphs, with their petticoats tied above their knees, were dabbling in the stream, and soiling its purity."

The fountain was dedicated of old to Diana, and is said to have been made by her nymphs to delight her. But the more popular version of its origin is, that Arethusa, a beautiful maiden of Elis, was seen when bathing by the river-god Alpheus, who, desperately enamoured of her charms, pursued her till, utterly exhausted with her flight, she implored the aid of Diana. The goddess in compassion changed her into a fountain; when, Alpheus mingling his stream with hers, they both sank

into the earth, and passing under the sea, rose again in Ortygia.

"Alpheum fama est, huc Elidis amnem
Occultas egisse vias subter mare; qui nunc
Ore, Arethusa, tuo Siculis confunditur undis."
VIRG. *Æn. III.*

Lord Nelson watered the British fleet here on his way to the Nile and victory. "We have victualled and watered," wrote he to Lady Hamilton; "and surely, watering at the Fountain of Arethusa, we must have victory."

The fountain has very recently been taken under the protection of the authorities. The bare-legged nymphs have been expelled, the area cleaned and beautified, access to it has been formed by a handsome flight of steps, and the pool is to be encircled with papyrus.

Bagni.—In Ortygia stood of old the Baths of Daphne, not so called from the poet Daphnis who invented pastoral poetry, but from the laurel grove near the Temple of Diana. The site of these baths is unknown, but close to the Fountain of Arethusa are three ancient baths sunk deep in the rock below the surface, and all fed by that celebrated spring. Since the recent expulsion of the washerwomen, who from time immemorial have profaned the fountain, they have betaken themselves to these baths, and imperatively demand toll of the traveller who, Actæon-like, intrudes on their ablutions.

Besides these ancient baths, there is another of more curious construction beneath the house of Don Innocenzo Bianca. You descend to it by a flight of 58 steps, mostly cut in the rock. The chamber to which this leads is 23 ft. square, by 7 ft. high, having its roof supported by 4 piers of rock, and having benches around it also hewn from the rock. An arched doorway leads from this room down to the bath which is full of excellent water.

Pozzo di S. Filippo.—Another curious structure lies beneath the Church of S. Filippo, in the Piazza della Giudecca. A spiral staircase, vaulted and hewn in the rock, leads you down by many turns round a circular wall of rock, with small lights at intervals opening in the staircase, by which you perceive that enclosed in the circular wall is a well, sunk far below the surface. At the depth of 40 steps, you reach a vast cave, a sort of Latomia, or quarry, rugged with masses of rock. After 24 steps more, you reach the well, which is about 3 ft. in diameter, and of clear though brackish water.

No other remains of ancient times are extant within Ortygia. But we have record of other remarkable buildings within its walls. Chief of these was the wonderful *Hexacontaclinus*, or "House of Sixty Beds," finished by Agathocles, the largest, loftiest, and most magnificent structure of the age, a Sicilian Tower of Babel, for it excited the wrath of the gods by soaring high above their temples, and they destroyed it by lightning. Then there was the palace of King Hieron II., which after the capture of the city by Marcellus, was occupied by the Roman prætors, and became the scene of their debaucheries, and the depository of their plunder. Here Verres erected a workshop for the manufacture of gold vases, for which purpose he melted down vast quantities of art-treasures plundered from individuals, or torn from the temples and other public buildings. The public granary was an edifice also of such stupendous size and massive construction as to serve for a fortress. The very site of these ancient buildings is now unknown. But we know that there was a Temple of Juno, which occupied the site of the present Castle of Maniace, at the southern point of the island; in which temple was preserved a statue of Gelon, raised by the Syracusans in his honour after his victory at Himera, and which represented him in an ungirded tunic, just as he had presented himself before the assembly of warriors he had convened in the Forum, to render an account of his administration as *Strategus*, or general, in the war just concluded. We know also that Dionysius I. erected on the isth-

mus a very strong fortress, defended on the land-side by massive walls and lofty towers, having a strongly fortified entrance, which from its five gates was called *Pentapyla*, in front of which he raised a lofty sundial, with extensive porticoes and bazaars. Within this fortress he erected a sumptuous palace, with spacious gardens adorned with noble statues; and here his son, just within the royal gates, raised a magnificent mausoleum for his father's remains. "To render his fortress complete, Dionysius constructed within it a mint, a prison, a magazine of arms furnished with accoutrements for 70,000 men, with superb porticoes, for the purpose of exercise or repose during the violence of the heat. To secure the command by sea he enclosed within its walls the dock of the small harbour, in which he kept 70 triremes always equipped for immediate service. This citadel, so admirably planned and executed, was surrendered by that weak and contemptible tyrant Dionysius II. to the great Timoleon. Then it was that the people, being called together by proclamation, razed to the ground this last retreat of despotism, and broke in pieces the statues of all their former tyrants, except that of the warlike and patriotic Gelon."—*Hughes*. Timoleon erected *dicasteria*, or courts of justice, on the spot, with other buildings adapted to the requirements of a republican government. Such was the strength of this Acropolis, and of the walls and towers with which Dionysius surrounded the island—and so well supplied with food was Ortygia by its vast granaries, and with water by its fountains and aqueducts—that it was well nigh impregnable. Its possessor was always master of Syracuse, notwithstanding that the rest of the city was in the hands of an enemy. Dionysius by its means maintained his authority till his death, and even his degenerate son held it long in perfect security, though every other quarter of the city was occupied by his foes. "Marcellus, himself, having subdued Acradina, Tyche, and Neapolis, was indebted to treachery for the reduction of the island; and so conscious was that great commander of its natural and artificial strength, that he would allow no Syracusan citizen to dwell within its walls."—*Hughes*.

Occhio della Zilica.—About 80 ft. from the walls, and immediately opposite the Fountain of Arethusa, a copious spring is said to bubble up from the bottom of the port, and in such abundance that it does not mingle with the salt-water until it gains the surface. Yet it is not always distinguishable, and it has so often been sought for in vain, that the fact of its existence may be called in question. The truth is that the water just at this spot is always fresher than elsewhere in the harbour, owing to the proximity of Arethusa's fountain. Tradition, however, marks this spring as Alpheus rising through the sea to meet his beloved Arethusa, and bearing her gifts of olives, flowers, and sacred dust from Elis.

Museo.—Opposite the N. door of the Cathedral is the Museum, containing a collection of antiquities discovered in Syracuse and its neighbourhood. The curator is the Canonico Lentinelli. It was commenced in 1809 by Bishop Trigona, and the Cavaliere Landolina Nava, to secure to Syracuse the relics found in its soil. Chief of these is the *Landolina Venus*, a beautiful though headless statue of white marble discovered in 1804 by the said Cavaliere in the Orto Bonavia in Acradina. The goddess seems to be represented rising from the sea, drawing round her with her left hand the loose drapery which yet only half shrouds her lower limbs, while her right arm, which, as well as her head, is wanting, was evidently raised to hide her bosom—thus imitating, with the exception of the drapery, the conventional attitude of the Medicean Venus. Her emblem, a dolphin, is at her feet, attached to the drapery, which is blown out behind her. Half of the little finger of the l. hand is also gone; and both the l. arm and foot have been broken, the former in three places.

"The height of this statue, which is of the finest Parian marble, was 6 ft.; and the beauty of its design, the delicacy of its attitude, the roundness and voluptuous grace of its limbs, and its high finish, mark it as one of the first order, as a fine example of that *beau ideal* in which the Greeks excelled every other nation."—*Hughes.* This statue, however, though possessing great beauty, is open to criticism, and is undoubtedly inferior in symmetry to the unrivalled goddess of the Uffizj.

Another statue, discovered on the same site, and by the same Cavalier Landolina, is that of Æsculapius, 3½ ft. high, on a marble stand. His right arm is gone, but portions of his club with the serpent twined round it, are left. A torso of the beardless father of this bearded god, with a curl hanging on each shoulder, is also here, found on the site of Hieron's Palace. A colossal head, much defaced, lying on the ground beneath the Æsculapius, is supposed to have belonged to the statue of "Jupiter the Deliverer," which the Syracusans erected after the expulsion of Thrasybulus, and which was inscribed with those words. It was found in 1530, in digging the foundations of the present fortifications. The Greek inscription was obliterated by the Spaniards, who added a monkish one in their own language. A much grander head is one of Neptune in Parian marble, also colossal, and wanting the nose. It is apparently of the Macedonian period. It was discovered in 1839 near the Amphitheatre. It stands on a marble *cippus* with reliefs on 3 sides, found in the Greek Theatre, but of late Roman times. There are fragments of other statues in this collection: a torso of a Roman emperor or general; a draped torso of an emperor; 2 mutilated draped statues, male and female: a head of Isis; fragments of a colossal Caryatid found in the Theatre; 2 statues of Roman senators found in Neapolis in March, 1862. There are several basreliefs; fragments of architecture, some, both of stone and terracotta, retaining traces of the colour with which the Greeks used to decorate their buildings; a marble sarcophagus 7 or 8 ft. long; terracotta statuettes and busts, some very pretty and of a good style of art, others very archaic, or even purely Egyptian in character; Roman cinerary urns; Roman pots and lamps fused together in a mass, found in an ancient furnace on Acradina; *manubria*, or handles of Greek amphoræ, bearing inscriptions; 2 Egyptian figures of smalt; several of those small vases of variegated glass, which seem to have been common to every country of the ancient world; in bronze, a Medusa's bust, and a few small idols of archaic character; in pottery, a few Greek figured vases, of both the early and late periods, not remarkable for beauty, and by no means doing justice to the high reputation Syracuse maintained throughout the Hellenic world for her school of ceramic art. There are some Greek and Roman inscriptions, chiefly sepulchral; besides others in Hebrew, Arabic, and Gothic characters; and some Byzantine paintings and mediæval armour.

The Canonico Lentinelli, the curator of this museum, possesses a beautiful cameo, and a rare collection of the Greek coins of Syracuse which present the most exquisite specimens of ancient numismatic art. "The great number and variety of the coins of this city are very significant indications of that wealth which afforded the Romans almost as much plunder at Syracuse as at Carthage itself; while they furnish splendid proofs of that perfection in the elegant arts, in which scarcely any Greek city but Athens could enter into competition with Syracuse."—*Col. Leake.*

Biblioteca.—On the floor above the Museum is the Public Library, established by Bishop Alagona, containing some 9000 volumes, and sundry curious MSS. On the staircase is a marble tablet bearing a Greek dedicatory inscription—"Under the government of King Hieron, son of Hierocles, the Syracusans (dedicate this) to all the Gods." In the antechamber are 2 handsome tables composed of

different Sicilian marbles and agates to the number of 196. This library is open daily to the public from 10 to 12 in the morning; but admission may be obtained at other hours on application to the librarian, the Párroco Baiona. Among the curious MSS. are,—a Gospel of St. John, of the 12th cent.,—the Epistles in Greek,—the Vulgate in black letter on vellum, with illuminated initials; of the first half of the 14th cent.,—the Gospels in Greek in black letter on vellum, more richly illuminated; about 1480,—Aristotle's Rhetoric in Latin, on vellum, about 1400,—a Koran on paper, bearing date 1199, which cannot be that of the Hejira, as this MS. was brought from Egypt by Lord Nelson, presented by him to the Cavalier Landolina, and by him to this library.

In the *Gabinetto della Storia Naturali* is a good collection of objects of the natural history and geology of Sicily, commenced by the Doctor Alessandro Rizza, nearly 20 years since. It is in the Via di Sta. Maria.

Fortifications.—In objects of mediæval and modern interest Syracuse is not deficient. Foremost among these are the Fortifications, erected by Charles V., which are now of little value in a defensive point of view, being completely commanded by the heights of Acradina. They entirely surround the peninsula, making Syracuse one of the chief *places d'armes* in Sicily, generally held by a considerable garrison. They rest on the remains of the walls and towers with which Dionysius surrounded Ortygia, fragments of which are here and there still visible in enormous square blocks, closely joined without cement. On the isthmus stands a hornwork within a crownwork, covering a front, in the curtain of which are the gates of the modern town. It is a long winding road of ½ m. through this fortress. Three bridges and five gateways have to be passed before you reach the town of Syracuse. The ancient citadel and palace of Dionysius, as already said, stood on the outer sides of the isthmus, fronting the mainland, and occupied the site of the modern fortress, but not a vestige of it is now extant. In the line of modern walls there is a gate leading to the Marina, called *Porta del Mare*, which is of earlier date than the rest of the fortifications. It has a circular arch, above which is a square hood resting on foliated corbels, and surmounted by a pediment, the whole forming a rich fragment of Gothic architecture. It must be about the year 1440.

Castello di Maniace.—At the southern point of the island, on the spot once occupied by the temple of the Olympian Juno, stands the Castle defending the entrance to the port. At its extreme point is a new battery with a lighthouse. "An ancient castle stood on this spot, which the Saracens destroyed in the year 878, when Syracuse was conquered by these barbarians and lost its title of capital of Sicily. In the year 1038 George Maniaces, a general of the Byzantine Empire, with the assistance of the Normans, dispossessed the Mohammedans of their conquest, and built the present fortress; after the lapse of 2 years the infidels returned in great force, and obliged the governor to evacuate, not only the fort, but the city. The castle after its capture was completed by the Saracens."—*Hughes.* It is a square keep of bright yellow stone, with round towers at the angles; and it stands on the black rocks only a few feet above the sea, forming a picturesque termination to the island. In 1704 it was greatly damaged by the explosion of its magazine, which was struck by lightning. The garrison was destroyed, but though a vast quantity of stones fell into the city, not a single inhabitant was injured—a miracle ascribed to the interposition of Santa Lucia, the patroness of Syracuse, who has taken the place of the Diana Soteira of ancient days. "It is not improbable that the bulk of the existing building, the very thick walls, and strong round towers, may be part of Maniace's work. These portions of the fortress are unmarked by any

peculiar architectural features. The only very marked or interesting part of the fabric is a great hall and portal, which belong to much later times than those of the Byzantine general. The hall is in a ruinous state, having been greatly damaged by the explosion. But some of its round-headed windows remain, and some of the pointed arches which support its vaulted roof. This mixture of style would in England ascribe this building to the latter years of the reign of Henry II., but the arches rest on pillars with octagonal capitals, which in the North were not introduced till a much later period. The capitals assimilate more directly with the style of enrichment used in England, than even with the works of a similar date in France. On one side of this hall are the remains of one of those large stone fireplaces, with a projecting top, which are common in the North. The portal is pointed, and exceedingly well finished. It is enriched with a few bold mouldings and a variety of elaborate ornaments, not in the style of the North, but with that infusion of the Greek character which prevails in the pointed architecture of Sicily."—*Gally Knight.* Over this gateway, which is surmounted by an inscription placed there by Charles V., formerly stood the 2 bronze rams of exquisite art brought by Maniaces from Constantinople, and afterwards removed to the Royal Palace at Palermo. "Turning on pivots, like vanes, they served to point out the direction of the wind, which, blowing into their mouths, is said to have imitated the natural bleating of the animal. These monuments of ancient art were considered of such value as to be accepted by the infamous Giovanni Ventimiglia Marquis of Geraci, from Alphonso King of Aragon and Sicily, as a recompense for his base services to that monarch; he having decoyed 20 Syracusan nobles, suspected of treason, into this fortress, and treacherously murdered them all during the conviviality of an entertainment, A.D. 1448. When this wretch died, the memorials of his infamy were placed upon his tomb, but his grandson having been executed for rebellion, they were removed to the royal palace at Palermo."—*Hughes.* Just within the gate of this castle is a vaulted staircase leading down to a subterranean chamber, paved with marble, and called the *Bagno della Regina.*

Churches.—Several of the churches in Syracuse are of mediæval times. Near the castle is *S. Martino*, which has a Gothic façade, and a doorway of 4 orders, with singular foliated capitals. The details are quite of a Northern character, which is rare in the pointed architecture of Sicily. The interior is modernised. *S. Giovanni Battista*, a very small ch., has a plain pointed door of a single sinking, enclosed by a label resting on clustered shafts with fig-leaf capitals; the door is surmounted by a small marigold window. The whole partakes much of the character of Northern Gothic. *S. Benedetto* has a pointed doorway, plain with 2 sinkings. The upper windows have several lights with cusped heads, separated by slender columns; the lower are simple lancets. The roof is flat and of wood, with octagonal coffers, painted and gilt, in the Siculo-Norm. style. The altar-piece is the Death of St. Benedict, by a pupil of Caravaggio. Attached to the *Collegio de' Gesuiti* is a spacious and imposing ch. in the Italian style.

Palazzi.—The palaces and houses of Syracuse present many interesting fragments of mediæval architecture, either of Norman or of later times. Circular or pointed doorways with prominent labels, surmounted by escutcheons, lead into courts with arcades on the upper floor, reached by quaint moulded staircases. Among the most striking specimens of domestic architecture is the *Palazzo Bucceri*, formerly *P. Lanza*, in the Via Amalfitanía, whose façade had pointed arches below, and ogee windows with trefoil lights in the upper story. The arcade within the court is of circular arches on octagonal columns with bossed capitals; and must be about the year 1350. The *Palazzo Ardizzoni-Castelletti*, in the Via Pa-

lazzo Vescovilo, has a court with an arcade of very similar character. The *Palazzo Terrisena*, in the Via S. Giacomo, has features of later date; windows square-headed, yet decorated with the dog-tooth and cable mouldings. Close to this is the *Palazzo Montalto*, the richest specimen of mediæval architecture in Syracuse. The windows on the first floor are pointed, with 2 or 3 lights, separated by twisted shafts with bossed capitals and adorned with the chevron and dog-tooth mouldings. Over the doorway, which is pointed and plain, and surmounted by a pointed hood, resting on twisted shafts, is an inscription in Gothic characters, giving 1397 as the date of the palace.

History.—Before conducting the traveller to the remains of ancient Syracuse without the walls of the modern town, it will be well to refresh his memory with the leading events connected with that city, which played so prominent a part in the history of the ancient world.

The foundation of Syracuse dates but one year later than that of Naxos, *i. e.* it was, with one exception, the earliest Greek colony in Sicily. In 734 B.C. a colony of Corinthians, under Archias, landed on these shores, drove out the Siculi who then inhabited Ortygia, and laid the foundation of the mighty Syracuse. For many years the colony was confined to the limits of the island, but it increased so rapidly in power and population that 70 years after her own settlement Syracuse sent out a colony and founded Acræ, 20 years later Casmenæ, and 45 years afterwards Camarina. At an early period of her history Syracuse was torn by internal dissensions. About the commencement of the 6th cent. B.C., the government was in the hands of the Gomori, an oligarchy composed of the descendants of the original landholders, who were eventually expelled by the Cyllyrii, or democracy, but were re-established in 485 B.C. by the aid of Gelon, the Tyrant of Gela, who soon contrived to obtain the supreme authority in Syracuse. GELON, though wielding despotic power, was a mild and excellent ruler, consulting in all things the welfare of his people, and raising Syracuse to a pitch of prosperity she had never before attained, so that she became indisputably the most powerful city in Sicily. When the alliance of Persia and Carthage threatened at the same time Greece and her colonies, Gelon offered to assist the Greeks with 20,000 heavy-armed men, 6000 light troops, 2000 horsemen, and 200 triremes; but his conditions were not accepted, and he was thus enabled to turn his whole power against the Carthaginians in Sicily, where he made as successful a resistance as the Greeks did at Marathon and Salamis, giving the Carthaginians that signal defeat at Himera, 480 B.C., which crushed the Punic power in the island for a long series of years. At his death, 478 B.C., he received heroic honours, which were continued to the latest days of Syracusan independence. He was succeeded by his brother HIERON, renowned as an enlightened patron of letters and the arts at a time when he rather set an example to Athens than followed in her steps. His court became the resort of distinguished men—Æschylus, Pindar, Simonides, Sophron, Bacchylides, and Epicharmus. The principal event in his tranquil reign was a victory obtained in 474 B.C. by his fleet, in alliance with that of Cumæ, over the Etruscans, at that time the first naval power in the world. A bronze helmet, bearing an inscription that it was among the spoils of that victory, is preserved in the British Museum. Hieron was succeeded at his death, 467 B.C., by his brother THRASYBULUS, whose reign was marked by so much tyranny that after one year the citizens deposed him, and established a democracy which flourished for 60 years, during which period Syracuse made rapid progress in wealth and power, as is evident from the successful resistance she was now enabled to offer to Athens, then in the very plenitude of her glory.

It was in the year 415 B.C. that

the Athenians commenced that expedition against Syracuse which ended in their signal discomfiture, and led eventually to the capture and downfall of Athens herself. But it was not till the spring of the following year that they laid siege to Syracuse, succeeding, after much opposition, in running a double line of wall across Epipolæ down to the Great Harbour, which they occupied with their fleet. At this time Syracuse received succours from Sparta, under the command of Gylippus, who at once changed the aspect of affairs, enabling the Syracusans to assume the offensive. He captured the Athenian fort at Labdalum, ran a counterwork across their lines of circumvallation on Epipolæ, so as to prevent their completion; took by assault 3 forts Nicias had erected on Plemmyrium to command the entrance of the harbour; and even dared to encounter the Athenians on their own element the sea, and not without success. Reinforcements, under the command of Demosthenes, in the spring of 414 B.C., gave the Athenians again the superiority; but they soon lost it in a desperate attack on the Syracusan lines, in which they were repulsed with such loss that the new general advised the raising of the siege, and on the arrival of fresh foes from Sparta their case appeared so hopeless that Nicias resolved to retreat. But, instead of besieging, he was now besieged; the Syracusans and their allies attacked his fleet and destroyed one entire wing of it, shutting up the mouth of the Great Harbour to prevent the escape of the rest. One last desperate attempt did the Athenians make to effect their escape by sea, and this final struggle in the Harbour terminated in their discomfiture and utter despair. They then endeavoured to escape into the interior of the island, but their victorious foes had already seized all the passes, and wherever they attempted to force a passage they were driven back, and, after a series of reverses, met their final overthrow on the banks of the Asinarus (see p. 323).

The next events of importance in the history of Syracuse are the rise of DIONYSIUS to despotic power (406 B.C.), his fortifying Ortygia and enclosing Epipolæ with walls, and the siege of the city by the Carthaginians under Himilcon (396 B.C.), who encamped on the Olympieum and on Plemmyrium, while his fleet occupied the Great Harbour. Dionysius, taking advantage of a pestilence which had greatly enfeebled his foes, made a sudden attack by sea and land, burnt the Punic fleet, and gained a most decisive victory, which resulted in the entire destruction of the Carthaginian armament, and eventually led to a peace with that people. This enabled him to consolidate his power at home and extend it abroad, and he raised it to such a height as had never been before attained by any Greek despot. Though his cruelty and tyranny have passed into a proverb, he had some redeeming points, among which stand prominent his encouragement of the arts and letters, his patronage of distinguished men, and his literary ambition. Though the people hissed his verses, he persevered till he obtained the prize at Athens for one of his tragedies. To him Syracuse was greatly indebted for its enlargement and embellishment, so that it became one of the most beautiful as well as the largest of Greek cities. It has been truly said, "he was the second founder of Syracuse, almost as much as Pericles was of Athens." At his death, which happened 367 B.C., he was succeeded by his son DIONYSIUS II. who had all the vices and faults of his father, with few of his good qualities. His tyranny at length reached such a height that Dion, his uncle, whom he had banished, resolved to free Syracuse from his yoke, and drove out the despot, 356 B.C.: but, after an exile of 10 years, Dionysius regained possession of the city, which he held till he was expelled a second time by Timoleon, the Corinthian, who restored republican institutions; and after conquering the Carthaginians, expelling the domestic tyrants of Sicily, and opening out a new career of peace and pros-

perity, he laid down his power and ended his days as a private citizen, "the Washington of the ancient world." In 317 B.C., AGATHOCLES, a potter of Thermæ (now Sciacca) obtained supreme power in Syracuse; and in 310 B.C., after a defeat by the Carthaginians at the river Himera, and when the city was besieged by Hamilcar with a powerful force, he conceived the bold scheme of invading the Punic territory in Africa, and thus drawing the Carthaginians from Sicily. This project succeeded for awhile, Agathocles meeting with extraordinary success; but the following year Syracuse was again invested, when a night assault on the city failing, Hamilcar was captured, and his host utterly destroyed. Agathocles even surpassed Dionysius in vice and cruelty, though rivalling his skill in the arts of government, and his wisdom and courage in enterprises of difficulty and danger. "It is evident," says Polybius, "that Agathocles was endowed by nature with very extraordinary talents. To leave the wheel, the kiln, and the clay, and to come to Syracuse at the age of 18 years; to follow his designs with such success as in a short time to become master of all Sicily; to render himself formidable and dangerous to Carthage; and lastly, to grow old in the sovereignty he had gained, and to die with the title of king; are not these most signal proofs that he was born with vast abilities, and possessed all the powers that are requisite for the administration of great affairs?" In 289 B.C. he met his death by poison, when the Syracusans returned for a short time to democratic institutions; but in 288 B.C. they again fell under the despotic sway of HICETAS, who, after 9 years, was driven out, and the city was for two years (278-276 B.C.) ruled by PYRRHUS, King of Epirus, who had married a daughter of Agathocles. On the return of that prince to Italy the power fell into the hands of HIERON II., who, after a few years was proclaimed king. This wise and enlightened prince, after having tried his strength against Rome, entered into an alliance with that power (263 B.C.), which he steadfastly maintained until his death in 216 B.C. "His wisdom and moderation proved a striking contrast to the despotism of several of the former rulers of Syracuse. Notwithstanding the small extent of his territory, Hieron was undoubtedly a powerful prince, and Syracuse seems to have risen, during this long period of peace and tranquillity, to a high state of wealth and prosperity. Its commercial relations with foreign countries, especially with Egypt, were assiduously cultivated and extended; while the natural resources of its fertile territory were developed to the utmost by the wise and judicious regulations of Hieron, which, under the name of the Lex Hieronica, were subsequently introduced into all parts of Sicily, and continued to be observed by the Romans in their administration of that province. At the same time, the monarch adorned the city with many public works and buildings, including temples, gymnasia, &c., while he displayed his wealth and magnificence by splendid offerings, both at Rome and the most noted sanctuaries of Greece. On the whole, it may probably be assumed that the reign of Hieron II. was the period when Syracuse attained its highest degree of splendour and magnificence, as well as of wealth and splendour."—*E. H. Bunbury.* He was succeeded by his grandson HIERONYMUS, who forsook the long-tried policy of Hieron, and allied himself with Carthage; and though he was soon murdered at Leontini by the republican party, the Syracusans maintained their hostility to the Romans, so that Marcellus marched against them and invested the city by sea and land in 214 B.C. But all his attacks, however well planned and vigorously executed, were fruitless, for "he had not calculated," as Polybius observes, "that the mind of one man is on some occasions superior to the force of many." Archimedes, who had for years been employed by Hieron in strengthening the defences of Syracuse and in the construction of warlike engines of every description, by

his superior skill and science baffled all the assaults of the Romans. He had provided *catapeltæ* for every distance, and so annoyed the Romans with his missiles that they could not approach the walls. Marcellus tried a night attack, but his ships were driven back by other machines before concealed, which either crushed them beneath vast masses of rock or lead, or, seizing them by the prow, lifted them out of the water and suddenly dropped them again with a run. On the land side the Romans met with no better success; showers of missiles were discharged against them through openings in the battlements; vast weights were hurled down upon them; and the soldiers were caught up by grappling-irons and dashed violently to the ground. Marcellus was consequently compelled to abandon all attempts at assault, and to turn the siege into a blockade. In the spring of 212 B.C., the Romans, by a night assault, got possession of the upper part of the city, and ultimately of the remaining portions, which were given up to pillage. In the confusion, Archimedes was slain by a Roman soldier, while he was drawing diagrams in the sand. Thus fell Syracuse after an independent existence of 522 years. In this city, as Florus observes, fell the whole of Sicily. The booty was enormous, and the statues, pictures, and other works of art carried to Rome to adorn the triumph of Marcellus, first induced that love of Greek art among that warlike people, which was reprobated by Cato as destructive of the simplicity and frugality of their ancestors.

From this period Syracuse sank to the condition of a Roman provincial town, but it continued to be the capital of Sicily and the residence of the Roman prætors, as well as of one of the two quæstors, or financial governors of the island. In Cicero's time it had lost little of its prosperity or population, and the temples and other public buildings which existed under Hieron were still extant. But Sextus Pompeius, during his occupation of Sicily, some 30 years later, inflicted on Syracuse severe injuries, so that Augustus found it necessary to send a Roman colony to repeople the city. It was still a respectable city when St. Paul, on his way from Melita to Puteoli, "landed at Syracuse, and tarried there three days," bringing probably the first tidings of Christianity to Sicily.

Throughout the middle ages and all the vicissitudes to which Sicily was subjected, Syracuse continued to retain her importance, which she owed mainly to the natural strength of her position. On the fall of the Western Empire she fell under the dominion of the Goths, but was retaken by Belisarius A.D. 535, and annexed to the Eastern Empire, from which she was torn by the Saracens in 878, after a siege of 9 months, who put all the inhabitants to the sword and fired the city. In 1038 Syracuse was recovered by the Greeks under Maniaces, assisted by the Normans, but in two years they were driven out again by the Saracens, who were not finally dispossessed till the year 1085, when, after a siege of 4 months, it was compelled by famine to open its gates to Roger, the Norman.

The description Cicero has left us of ancient Syracuse, where he resided as quæstor, is too valuable to the tourist to be omitted. "You have often heard that Syracuse is the largest of Greek cities, and the most beautiful of all cities. And it is so in truth, as it is reported. For it is both strong by natural position, and striking to behold from whatever side it is approached, whether by land or sea. Its ports are almost enclosed by buildings, and form part of every general view of the city; they have separate entrances, but communicate at the opposite extremity. By their junction that part of the city called the Island is separated from the rest by a narrow strait, but is reunited by means of a bridge. So vast is the city that it may be said to consist of 4 very large cities. One of these is the Island, already mentioned, which is embraced by the 2 ports, and projects towards the mouth and entrance of each of them. In it is the

palace, which was formerly that of King Hiero, but is now the residence of our prætors. In it are also several sacred edifices; but two of them far surpass the rest; one, a temple of Diana, the other of Minerva, which before the arrival of this man (Verres) was most richly adorned. At the extremity of the island is a fountain of sweet water, named that of Arethusa, of incredible size, and abounding in fish. It would be entirely covered by the sea, were it not separated from it by a massive rampart of stone. Another of the cities of Syracuse is called Achradina, in which are a forum of very large size, most beautiful porticoes, a highly ornamented Prytaneium, a most spacious Curia, and a magnificent temple of Jupiter Olympius; the other parts of this city are occupied by private buildings laid out in one continuous wide street, with many cross ones. The third city is that called Tyche, from an ancient temple of Fortune, which it contained. In it is a very spacious gymnasium, with many sacred edifices; and it is the part of the city most densely inhabited. The fourth city is that which, from having been built the last, is called Neapolis; at its upper part is a theatre of very large size, besides two splendid temples, one of Ceres, the other of Libera, and a statue of Apollo surnamed Temenitis, of very great beauty, and colossal size, which this man would not have hesitated to carry off, if he had been able to remove it." (*In Verr.*, iv. 52-53.)

Cicero, it is seen, speaks only of 4 cities, but in its better days Syracusé consisted of 5, Epipolæ being included; whence Strabo speaks of it as a Pentapolis. "The ruins and vestiges of Syracuse," observes *Col. Leake*, "are monumental confirmations of the truth of history as to its magnificence and importance, and justify the belief that it was truly reported to have been the greatest of Greek cities; for although Athens, including the Long Walls, had a greater periphery by about 26 stades, its superficial measurement was not so great as that of Syracuse. Strabo, however, is not correct in assigning to this city a circumference of 180 stades (20¾ m.). The entire circuit, including Neapolis, is not more than 14 English miles, or about 122 stades."

Acradina.

The growth of the city to these dimensions was very gradual. As the population of Ortygia increased, it overflowed the island, and spread itself over the rocky plain adjoining, which lay between the heights and the shores of the Great Port, and eventually over that portion of the table-land to the N., which was nearest the sea. This is thought to have taken place in the time of Gelon, or in the beginning of the 5th cent. B.C. The height thus occupied was called Acradina, or Achradina, probably from the wild pear-trees, which may then have overran the site, and of which some are still to be seen. It was also known as the "Outer City," to distinguish it from the original one within the walls of Ortygia. Before the Athenian siege, the two cities were enclosed by a common wall; and Acradina became eventually the strongest and most populous quarter of Syracuse. Its limits are in most parts clearly marked out by the nature of the ground, and by fragments of its ancient walls. To the S.W. alone they are undefined; some antiquaries considering that Acradina was confined to the high ground; others that it originally extended to the shores of the Great Port, including thus the low ground outside the gates of Ortygia, as it certainly did in Cicero's time. It seems probable, however, that this low ground, whether originally enclosed or not by a wall, was not inhabited, but served for monuments, for buildings of a public character, as the theatre and forum, for games, for religious processions, and partly for the burial of the dead. Of the public buildings of Acradina, mentioned by Cicero, few traces are now extant.

As you enter on the grassy level immediately outside the gates of the

modern town, and now called *Piazza del Pozzo Ingegnieri*, you have before you a solitary column of red veined marble, without a capital, but standing on an Attic base. The bases of 7 others are also buried in the soil. To what building they belonged is uncertain, perhaps to one of the beautiful porticoes mentioned by Cicero. On this plateau once stood the *Forum*, remarkable for its large size, as it was directly in front of the Pentapyla, or fortified entrance to the island. Here Gelon was proclaimed king, when, after the victory of Himera, he convoked an assembly of the people to render an account of his government. The *Timoleonteium*, or monument erected to Timoleon, with its portico and *palæstra*, where annual games were held in his honour, was close to the Forum. Here also stood the *Temple of Jupiter Olympius*, built by Hieron II., and not to be confounded with that of the same name on the other side of the Anapus. The magnificent *Prytaneium*, described by Cicero as most richly decorated, and containing an inimitable statue of Sappho, the *chef-d'œuvre* of Silanion, stolen by Verres, appears to have stood near this Forum. In this part of the city probably stood the *Curia*, which contained statues of Marcellus and Verres. Immediately in front of the Pentapyla was also the magnificent sepulchre of Dionysius the Elder, erected by his son and destroyed after his expulsion; and here also stood the lofty sun-dial of Dionysius I., which Dion mounted to harangue the citizens when he urged them to throw off the yoke of the younger tyrant. On the shores of the Great Harbour adjoining must have been the arsenal which Dionysius constructed with its 160 sheds to accommodate double that number of ships. And on those of the Lesser Port, or Portus Laccæus, stood another smaller arsenal with 60 sheds, or slips, close to the fortress of Dionysius.

Casa d' Agatocle.—On the road from the Piazza del Pozzo Ingegnieri eastward to Sta. Lucia and the Capuchin Convent, you can leave the avenue of elms and mulberries and visit the ruins bearing the above name, which lie in the Orto di Buon Riposo, on the higher ground of Acradina. These remains are also known as the *Casa di Sessanti Letti;* but the wonderful *Hexecontaclinus* of Agathocles, which surpassed in magnitude and magnificence every building in Sicily, and was so lofty that the gods destroyed it by lightning, because it soared above their temples, stood within the walls of Ortygia. The ruins in question are of Roman date, and seem to have formed part of a bath. They consist of a long subterranean passage of *opus incertum*, or rubble-work, vaulted with bottle-like tiles of a singular description, with arches of masonry at the ends, and several small passages opening at right angles. Of the upper floor, nearly on a level with the ground, few vestiges remain.

Santa Lucia.—More to the E. and opposite the mouth of the Little Port, a path turns northward to this convent of Franciscan monks. The ch. is of Norm. construction, but has been much restored. The W. portal has a round, re-entering arch of a single order, with a broad label enriched with acanthus foliage, and its imposts rest on marble shafts, whose capitals are Norman or Byzantine imitations of the Corinthian. Over the abacus on each side projects the figure of a lion or leopard of life-size. The portal is surmounted by a low pediment. It cannot be later than the 12th cent. The wheel window above it is some 2 centuries later. A square tower of the same date adjoins the ch. This portal stands beneath a portico of Italian Doric, never finished, which fronts the ch. to W. and S. The interior has been modernised. It contains a picture of the burial of Sta. Lucia, the virgin-martyr who has succeeded Diana in the patronage of Syracuse, by *Caravaggio*, more remarkable for size than merit. This ch. is raised over the scene of the virgin's martyrdom, and a granite column by the altar is pointed out as that to which she was tied on that occasion. A subterranean octagonal chapel of ornate Italian architecture contains

her tomb, or rather cenotaph, cut in the rock, for her remains are at Venice; and here is also a marble statue of the saint in a reclining position, attributed to *Bernini*.

From this spot a narrow lane, traversing vineyards fenced by stone walls, leads northwards to the convent of

Sta. Maria di Gesù, in front of which is a cross composed of mediæval fragments. Beneath this ch. are catacombs, similar to those at San Giovanni, presently to be described, and with which they are said to communicate. At the back of the ch. is the new *Campo Santo*, where all modern Syracuse is, or will be, interred. To the l. of the road to the Capuchin Convent, and near this cemetery, is an ancient aqueduct, discovered long since, but only cleared out during the last few years.

The *Capuchin Convent* stands about ½ m. from Sta. Lucia, and on the way you pass low cliffs full of tombs, now almost shapeless. The convent is a small fort, with fosse and drawbridge, and machicolated battlements at one angle, recalling the days when such defences were necessary for all isolated buildings on the coast, for protection against the Barbary corsairs. There is nothing within the building worthy of notice, unless the traveller has a taste for mummied monks, so abundant in convents of this order throughout Sicily. A door by the side of the ch. leads down a slope into one of the vast *latomie*, or quarries, from which materials were drawn for the construction of the ancient city, and which form so singular a feature in the scenery of this site.

Latomia de' Cappuccini.—This is the largest and most picturesque of all the numerous *latomie* of Syracuse, and, being full of vegetation, is commonly known as "*La Selva.*" It is a vast pit, from 80 to 100 ft. in depth, and of some acres in extent, planted with oranges, pomegranates, and cypresses, with an undergrowth of roses, arums, and acanthi, mingling with huge masses of rock fallen from above and overrun with ivy and wild vines, olive and fig-trees. The whole is walled in by lofty grey cliffs hung with creepers, and from the midst of the luxuriant foliage rise 2 tall insulated piers of rock, to the height of the surrounding cliffs, draped and crested with foliage. On the top of one you observe a flight of steps, cut in the rock of old, and now inaccessible. The cliffs in parts are hollowed into vast halls, with flat roofs, the walls still bearing traces of the chisel. Here and there arched niches in the walls prove that in ancient times the dead were sometimes here interred, and Protestant epitaphs on the rock in one corner show the application of the quarry to the same purpose in our own days.

Westward from this quarry, at the back of Sta. Maria di Gesù, is a smaller one, called the *Latomia Landolina*. Still further to the W. is the picturesque *Latomia del Marchese Casale*, alias *L. de' Greci*, alias *L' Intagliatella*. It is very similar to that of the Capuchins, though not sunk to so great a depth. It has the same rich vegetation, with more floral beauty: similar isolated piers of rock, two with ruins on the top shrouded with ivy; the third retaining a fragment of the rock-hewn steps by which it was once ascended. Round the verge of this quarry are traces of an ancient road, which are most prominent where it crosses the cliff which separates this from a smaller quarry to the W. Here are also many sarcophagi sunk in the rock at the verge of the cliff. A huge mass of rock which has fallen from above into the quarry is also full of these traces of ancient sepulture.

Just to the S. of this Latomia is another, comparatively shallow, devoted by the Cavalier Landolina, the proprietor, to the burial of Protestants, and known by the name of *Campi Elisi*. In the road just outside it are three wells of ancient construction, sunk in the rock, and lined with stucco.

There can be no doubt that these

quarries are of very ancient formation. It is probable, indeed, that they were commenced in the earliest days of Syracuse before the heights of Acradina were inhabited, and that hence were drawn the materials for the construction of the walls and buildings of the original city on Ortygia. They were doubtless enlarged and deepened in succeeding ages, as the increase of population made fresh demands for habitations. It is certain that they existed before the celebrated siege by the Athenians, 415 B.C., and that some one of them was then deep enough to serve for a prison, and extensive enough to hold the unhappy 7000, the relics of the great Athenian host, who were captured at the Asinarus. There is every probability that that of the Capuchins is the one described by Thucydides, who gives a touching picture of the misery the Athenians were made to endure from close confinement, hunger and thirst, filth, exposure, and disease. Certain holes in the angles of the rocks are still pointed out by tradition as the spots where some of the Athenians were chained. The greater part of them perished here, but Plutarch tells us that some among them who could recite the verses of Euripides were liberated from captivity:—

"When Athens' armies fell at Syracuse,
And fettered thousands bore the yoke of war,
Redemption rose up in the Attic Muse—
Her voice the only ransom from afar.
See! as they chaunt the tragic hymn, the car
Of the o'ermastered victor stops; the reins
Fall from his hands; his idle scimitar
Starts from his belt: he rends his captive's chains,
And bids him thank the bard for freedom and his strains."

Childe Harold.

In Cicero's time these quarries were used as prisons for criminals from all parts of Sicily. He speaks of them, indeed, as having been constructed for this purpose by Dionysius; but this can only refer to some particular additions made by that tyrant. Truly has he said of these quarries, "Nothing can be made or conceived so closed against all escape; so fenced in on all sides; so secure as a place of custody."

San Giovanni.—To the W. of the Campi Elisi stands the old ch. of this name, built over the very early ch. of S. Marziano, and covering the entrance to the subterranean wonders of the Catacombs. The ch. of San Giovanni was founded in 1182, but, as it now stands, is of much later date; though the three round arches of the portico which front it on the S. are apparently coeval with the original structure. The central arch rests on twisted shafts, with capitals adorned with heads mingling with vine foliage: the side arches are simpler, with bossed capitals. The door of the Chapel of the Sacrament at the back of the ch. is pointed; and above it is a small circular window, with cusped lights. The west portal, now blocked up, has a square head, with a low pediment; above which is a circular window, enriched with cusped lights, in the flamboyant style of Northern Gothic. The ch. contains nothing but an eagle in high relief, as the emblem of the Evangelist, and a bad fresco of the Virgin and Child. Beneath this ch. is the

Crypt of San Marziano, the primitive ch. of Sicily, constructed on the spot where St. Paul is said to have preached during his three days' sojourn at Syracuse. It is of massive, simple architecture, on the plan of a Greek cross, with an apse at each end, save on the W., where is the staircase by which you descend. In the centre was originally a tower, supported by massive piers, in which are engaged columns with Ionic capitals, and heavy abaci, bearing the emblems of the Evangelists, with Latin inscriptions and Byzantine foliage. These piers, as well as the walls of the chapel, are covered with frescoes, some of very early date. An Ionic capital inverted is pointed out as the first episcopal seat in Sicily, and called the "Chair of St. Martian." Here is also shown the sepulchre of the saint, who was the contemporary of the Apostles, and the protomartyr of Sicily, said to have been made a bishop by St. Peter himself. It is but a cenotaph, his remains on the invasion

of the island by the Saracens having been carried off to Gaeta. Close to the tomb is a rude stone altar, where St. Paul is believed to have said mass. A column of grey Egyptian granite is shown as that to which St. Martian was tied at his martyrdom; and it is believed to have acquired its reddish tinge from his blood. This crypt is regarded as a very sacred spot. Here the Apostles Peter and Paul, and the Evangelists Mark and Luke, are said to have been received by St. Martian: here St. Mark is believed to have been martyred; and the very earth is looked on as holy, because bathed in the blood of these Fathers of the Church. The curious baptismal font, now in the cathedral of Syracuse, was found in this crypt.

Le Catacombe.—Close to the ch. of San Giovanni is the entrance to the Catacombs, those wonderful sepulchral vaults, among the most interesting monuments of ancient Syracuse, and far more extensive and of more regular construction than those at Rome or Naples. They are vulgarly believed to be 8 miles in length: some even assert that they extend to Catania; the truth being that they have never been thoroughly explored. Torches are necessary for the guides; and each visitor should also be provided with a taper. The principal gallery, which you first enter, is about 10 or 12 ft. wide, and runs in a straight line for a long distance, till it is choked by fallen masses of rock. In each wall are large arched openings, extending far into the rock, and containing numerous sarcophagi, sunk side by side, all once covered by slabs, but now open. Multitudes of small niches, arched or square-topped, are hollowed in the walls of the vaults as well as of the passages, many having been constructed for infants. The walls, and roofs of the vaults and niches, are covered with fine stucco, in some places retaining traces of paintings; here, of the Virgin and Child; there, of crosses, palm and olive branches, doves, and other symbols of the Christian faith. Monograms, and even inscriptions in Greek, are in places visible. A number of similar passages cut this at right angles, while others run parallel to it. At intervals are large chambers, circular or square, lighted from above by shafts, and containing tombs similar in form to those in the passages. All the sepulchres have been rifled ages since; and nothing but the ashes of the dead is left to reward research.

Various and discordant have been the opinions held respecting the origin and primary use of these extraordinary constructions. They have been ascribed to the early Greek inhabitants of Syracuse; to the Romans, pagan and Christian; to the Greeks of the Low Empire, and even to the Saracens; and they have been supposed to have been constructed for prisons, for dens for the wild beasts of the amphitheatre, for quarries, for barracks, and as a refuge for persecuted Christians. But there can be no doubt that they were formed for sepulchral purposes. The question is, in what age were they commenced? Serradifalco refers their origin to a very remote period, even before Acradina had become the second city of Syracuse. Colonel Leake also regards them as principally of the Hellenic age, on account of the much larger population of those times, but thinks that they were continued under the Roman government. Hughes ascribes them to the interval between the colonisation of Syracuse by Augustus and the division of the empire. We will merely observe that there is evidence on the spot not only that excavations on this site were formed prior to the construction of the Catacombs, properly so called, and for different purposes, but that the sepulchral chambers and niches which give their peculiar character to the excavations, if in construction dating from the Hellenic days of Syracuse, were appropriated as sepulchres in late Roman and Christian times, to such an extent, as to have obliterated all traces of an earlier occupation by the Greeks.

Stanza del Loculo.—At the end of the lane in front of the ch. of San Giovanni, is a small Roman tomb, bear-

ing this name. Its walls are frescoed with foliage and flowers, with peacocks and peahens. In the centre of its vaulted roof are 2 genii in a wreath of myrtle-leaves. The key of this tomb is in the keeping of D. Manuel Rossano, the *custode* of the Ear of Dionysius.

Bagno di Venere.—To the S. of this tomb a path through a cactus-lane leads to the Orto di Buonavia, where are the ruins of an ancient bath, excavated in 1803 by the Cavaliere Landolina, who found therein the statues of Venus and Æsculapius, which now adorn the Museum of Syracuse. "A descent of 30 steps led us past several chambers to a narrow passage, out of which entrances led into rooms on each side, in one of which we observed a number of cells or troughs for the accommodation of bathers. I take this to have been a *sudatorium*, or sweating-room, as the walls still retain marks of the flues which conducted heat into the apartment. Having passed a spacious corridor, our progress was at last stopped by a large chamber, in which a spring of clear water rises; and niches have been made for the reception of statues.—*Hughes.*

Walls of Acradina.—Between this spot and the church of San Giovanni is a hollow, which some take to be the *Via Lata*, the continuous wide street mentioned by Cicero as traversing Acradina; but it is rather the natural depression which divided Acradina from Neapolis and Tyche, the walls of the former lying to the E. of it. The foundations of these walls, which were the outer walls of Syracuse before the time of Dionysius, may be traced for 1¼ m. on the edge of a low cliff, which extends in a direct line southwards from the creek of Sta. Panagía. In this same hollow you may observe many ruts of ancient wheels, for this was the main road from Ortygia into the outer city. Along the sea-cliffs of Acradina, from the Capuchin convent to the creek of Sta. Panagía, you meet with many fragments of ancient wall. Behind the convent are sepulchral chambers and niches hollowed in the lines of low cliffs inland. The cliffs below the convent seaward have been worn by the waves into vast caverns, into which the sea breaks with tremendous violence, so as to render access to them in a boat unsafe, save in very calm weather. The second cave beyond the Capuchin Rocks is called the *Cave of Diocles*, who is vulgarly believed to have here framed his celerated code of laws; its alias of *Grotto of Neptune* is a more appropriate appellation. It is one of the lions of Syracuse; its roof being hung with stalactites, and its walls tinged with the richest and most varied hues that rocks can assume. A little beyond, an isolated rock, perforated and surmounted by a cross, is a picturesque object. It is called *Scoglio di Grotta Santa.* At the back of the point here are the substructions of some building, sometimes called the Temple of Juno. Here the coast sinks in a rocky hollow, the only spot in the line of Acradina where a landing could be effected, and here must have been the Sea-Gate, for there are traces of a gate, and of roads branching from it into the city. Here, on the points of the cliffs on either hand, you come upon the first remains of the ancient walls, which may be traced in fragments from this spot all round the cliffs to the creek of Sta. Panagía. In no spot do more than 3 courses remain; most frequently the substructions alone are seen above the ground. Even where these are gone, the line of walls can often be traced by the levelling of the rock. The walls were 8 or 9 ft. thick, and the blocks of irregular size and arrangement. Just beyond the site of the Sea-Gate is a little cove, called *Buon Servizio*, from the "good service" Archimedes is supposed to have rendered his country on this spot; for here he is believed to have planted the engines which crushed or lifted up the Roman ships, and to have set them on fire with his wonderful lens. Passing this, and a spacious cavern in the cliffs, called the Second Grotto of Neptune, you reach

the headland called *Capo di Sta. Panagía*, beyond which, to the *Cava di Sta. Panagía*, the cliffs are very low, till at the Cava itself the ground sinks in a slope to the sea. The walls on this side the city recede from the verge of the cliffs, and crown the top of the ridge some little distance inland. The Cava is a narrow ravine sunk between steep white cliffs, and here is a *tonnara*, in full activity in the tunny season between May and August. From the inner end of this Cava, as already stated, you can trace the eastern walls of Acradina by fragments along the ridge southwards almost to S. Giovanni. The space enclosed by these walls, once the most populous and best built quarter of Syracuse, is now a desert,—a bare, rocky plain, destitute of vegetation, and with hardly a vestige remaining to show it had ever been inhabited. "The quarter of Acradina, and indeed the whole ancient site, is remarkable for the ruins it does not contain, namely, those of the private houses, which seem to have vanished utterly away, while the rugged rock which preceded and supported now also survives and mocks them."—*W. E. G.* The site of the Porta Agragiana, or the gate leading to Agrigentum, which opened in the walls of Acradina to the S.W., cannot now be determined. It was just outside this gate that the tomb of Archimedes stood, which, in less than 150 years, had been utterly forgotten by the Syracusans, and was discovered and pointed out to them by Cicero (see p. 350).

Few tourists will have the time or inclination to make this tour of Acradina. The usual thing is to proceed from S. Giovanni and the Bagno di Venere to the Ear of Dionysius and the Theatre.

Neapolis.

The third quarter of Syracuse mentioned by Cicero is Tyche, which occupied that part of the wide table-land lying to the W. of Acradina, and on the edge of the northern cliffs looking towards Megara, and of which we will presently speak. No mention is made of this quarter during the siege by the Athenians, when Syracuse was limited to Ortygia and Acradina, or the "Inner" and "Outer City," whence we must conclude it was of subsequent formation. There was a suburb, however, of Acradina called *Temenitis*, which had grown up round the *temenos*, or sacred enclosure of the altar of Apollo, which was included within the defences raised by the Syracusans in the winter of 415 B.C. This suburb subsequently formed part of Neapolis, which could not, therefore, as its name implies, have been in its every part the latest quarter of Syracuse that was inhabited. We do not, then, greatly offend chronological order when we lead the traveller through this portion of the ancient city before taking him to the more distant quarter of Tyche. The colossal statue of Apollo, whose vast size alone preserved it from the rapacious hands of Verres, but which was eventually carried to Rome by Tiberius, must have stood on the heights above the theatre, and probably near the edge of the cliffs, where it could be seen from Ortygia. The two beautiful temples of Ceres and Proserpine, described by Cicero as adorning Neapolis, and which had been built by Gelon with the spoils taken from the Carthaginians at Himera, 480 B.C., stood in the same suburb of Temenitis, and probably on the line of cliffs to the west of the altar of Apollo. The precise sites of these buildings cannot now be determined. Neapolis appears from its remains, as well as from the descriptions we have of it, to have been one of the most splendid quarters of the city. It occupied not only a considerable portion of the great table-land, but also the lower plateau to the S., lying between the cliffs of Temenitis and the marsh, where stand the spacious theatre, described by Cicero, and other monuments of ancient magnificence. We have no notice of the date of the fortification of Neapolis, but it is probable that it was enclosed by

Dionysius, when in 385 B.C. he surrounded Syracuse with walls of such extent that it became the greatest of Greek cities. Of the walls of Neapolis few vestiges remain save towards the W., where they follow the line of cliffs which bound the lower plateau immediately above the marshy plain, and they can be traced in this direction almost to Tremiglia, forming an acute angle with the cliffs of Epipolæ above them.

To see the monuments of Neapolis, on leaving the green Largo del Pozzo Ingegniere, with its solitary column, you follow the high road to Catania for about a mile, till you reach a small white house by a cross-road. The turn to the rt. leads to the Bagno di Venere and San Giovanni; that to the l. to the Ear of Dionysius and the Greek Theatre. Taking the latter through vineyards and cornfields, and passing the Latomia di Santa Venera, at the distance of a furlong, you reach the small chapel of S. Niccolò.

Piscina di S. Niccolò.—Beneath this chapel is a subterranean reservoir, 64 ft. by 25, divided into 3 aisles by rows of square pillars 12 or 15 ft. high. The side walls are the natural rock, but the ends are blocked up with masonry. The whole is of Roman construction, and was probably formed to supply with water the Amphitheatre, which lies just below it, for there are aqueducts leading to the reservoir from above, and channels running from it towards the Amphitheatre. Leaving the chapel of S. Niccolò, you pass beneath the arches of the aqueduct, having on one hand the Latomia del Paradiso with the celebrated Ear of Dionysius, and on the other the Amphitheatre and Ara.

ANFITEATRO.—On the slope of the hill immediately below the S. Niccolò lies the Amphitheatre, the principal monument of Roman Syracuse. As it is not mentioned by Cicero, but is alluded to as existing in the times of Tiberius and Nero, it was probably constructed by the Roman colony established by Augustus. In 1839-40 it was cleared of the rubbish which had choked it. Throughout the greater part it is excavated in the rock, but on the S., where the ground sinks to the plain, it is built up with masonry. Its form is that of a long ellipse, the greater axis being 272·10 Sicilian palms, the lesser 154; thus, though greatly inferior in size to the Coliseum and the amphitheatre of Tarragona, it approaches those of Capua, Catania, and Pola, and exceeds those of Verona, Otricoli, and Puzzuoli. The arena is surrounded by a *podium* of masonry 6 or 7 ft. high, on whose cornice are Latin inscriptions marking the seats of the privileged persons who occupied the lower division. Under the *podium* is a vaulted corridor opening on the arena by 8 gates, probably for the entrance of the wild beasts and gladiators. Two *præcinctiones* divide the *cavea* into 3 tiers; the seats of the two lower tiers being hewn from the rock, remain on the eastern half, but on the opposite side they are almost obliterated, and of the upper tier hardly a vestige exists. In the middle of the arena is sunk a vast cistern, in which still stand the piers that supported the beams which covered it.

Returning again to the road, just where it is crossed by the aqueduct, you have, close to the S., the ruins of the

ARA.—This singular relic of antiquity was brought to light in 1839. Diodorus tells us that Hieron II. erected an altar near the theatre, which was a *stadium* in length and of proportionate breadth and altitude. An altar of such a length so far exceeds in size all other monuments of the kind either extant or described by the ancients that we might have doubted the correctness of the text had not the truth been established by these remains. The length of the monument is 640 ft., or 33 ft. more than a Greek *stadium*, which was equal to 606 ft. 9 in. English, and its breadth was 61 ft. It certainly had not the usual proportions of altars, and did not resemble the great altar

of Jupiter at Olympia, which was a square of 80 ft. Its dimensions are vast, but not out of character with the people who could institute a yearly sacrifice to Jupiter of 450 oxen for their delivery from the tyranny of Thrasybulus. This monument is partly cut in the rock and partly constructed of rude masonry, adorned with mouldings, resting on 3 steps, and covered in parts with stucco. It runs due N. and S.

Latomia del Paradiso.—This spacious quarry receives its name from its picturesque beauty. It is hollowed just at the verge of the table-land, so that while on the N. and E. the cliffs rise some 100 ft. above its bottom, on the opposite it is almost open to the slope. The hollow is covered with a luxuriant growth of fruit-trees, with a variety of shrubs and flowers mingled with the fallen masses of rock. A tall, insulated pier of rock, capped with mediæval ruins, now inaccessible, rises in the centre of the hollow. Tradition says that a bridge once spanned the gulf between the cliffs and these ruins, though the distance is too great to have been bridged over by the ancients. The cliffs around the quarry are excavated into vast caverns, hung with ferns, whose walls and roofs show the marks of the ancient chisel. Here are rope-walks and nitre-works, and the caverns are black with the smoke of the furnaces. In the face of the cliff above these caverns you may perceive a long line of terracotta pipes. But the most interesting feature in this Latomia is the celebrated grotto called *Orecchio di Dionisio.*

Ear of Dionysius.—By some this name has been applied to the entire quarry, which in plan does bear some resemblance to a human ear, of which the said grotto might then represent the meatus. But the more current tradition attaches that name to the grotto alone. The story goes that the cavern was excavated by the tyrant for a prison, and was so planned that the smallest whisper uttered at its remotest extremity could be heard in a chamber high in the innermost wall, where the tyrant is supposed to have sat listening to the conversation of his victims. It is a fact recorded in history that Dionysius excavated some of these *latomie*, and confined his captives in them. But the tradition attaching to this particular cavern dates only from the 16th cent., when the painter Caravaggio, visiting it, remarked its similarity to an ear, and suggested that it might have been constructed for the purpose stated above. The suggestion pleased his hearers, and passed from mouth to mouth, till it came to be implicitly believed. The cavern is a high narrow opening in the rock, tapering upwards; and, if it bear in outline any resemblance to an ear, it is to the ear of an ass. It winds inwards in the form of an S for about 200 ft., is about 70 ft. high, and varies in width from 15 to 35 ft. Along the roof is a square channel, formed, say the guides, to collect the sounds and convey them to the chamber within. The said chamber was till of late inaccessible, but a way has been broken into it from the ground above, and travellers may now test the truth of the acoustic marvels reported of it. The echo at the mouth of the cavern is very loud. The guides are in the habit of singing songs, tearing paper, or firing a small cannon, to test it. The whisper of a person at the inner end is heard distinctly at the entrance, provided he put his mouth to the wall; otherwise it is heard only as an indistinct murmur. "The full voice is drowned in the confusion of echoes. The voices of several persons speaking at once are no more intelligible than the cackling of geese. The most agreeable effect produced was by the notes of a German flute; the finest by a bugle-horn; the sound in both instances being multiplied till it appeared almost like a band of music."—*Hughes.* The echo is heard to great advantage from a small chamber just over the mouth of the cavern, to be hauled up into which, or to be let

down from above, used to be considered "the thing" by travellers of the last generation. The English tourist of to-day may perhaps desire to accomplish this feat when he is told that the Prince of Wales, on his recent visit to Syracuse, did not hesitate to be let down in a chair from the brow of the cliff.

On the slope just below the Latomia del Paradiso lies the

Teatro Greco.—This is one of the finest relics of Hellenic Syracuse. We have no record of the date of its construction, but, as Col. Leake observes, it may with great probability be ascribed to that period of advancing wealth and civilisation which followed the victory gained over the Carthaginians at Himera, 480 B.C. Though its commencement may be attributed to the reign of Hieron I. (478–467 B.C.), it can hardly have been completed till many years later; the first mention we find of it in history is in 406 B.C. We also know that the name of the architect who completed it was Demoeopus. This theatre is, as Cicero describes it, of vast size—the largest of Greek theatres in Sicily, according to Diodorus. It is calculated that it would accommodate more than 24,000 spectators, and that it rivalled in size some of the largest theatres of Greece. Like the generality of such structures it is hollowed in the rock, in the highest part of the slope, commanding a beautiful view over the Great Port and Ortygia to the sea. The plan is, as usual, more than a semicircle, the 2 sides of the are being prolonged 17 ft. beyond the diameter. There are now to be counted 42 successive rows of seats above the orchestra, divided by 8 flights of steps into 9 *cunei*. But above these, at the top of the slope, are 3 more seats, at such an elevation that there must have been at least 61 tiers of seats in all. There are but 2 *præcinctiones*, or corridors, one about 3 ft. wide, above the 15th row of seats; the other 7 ft. 9 in. wide, above the 23rd row. The outer side of this corridor is a *podium*, nearly 5 ft. high, with a moulded base and cornice, and a fascia bearing Greek inscriptions, carved in the rock, apparently the distinguishing titles of the *cunei* into which the seats were divided. The central division bears the name of Jupiter Olympius; on that next to it to the W., is the name of King Hieron; on the next, that of Queen Philistis; and on the next, that of Queen Nereis; on that to the E. of the central *cuneus* the inscription is quite effaced, but on the adjoining 2 there are fragments, now too much worn to be intelligible. Nereis was a daughter of Pyrrhus King of Epirus, and wife of Gelon, son of Hieron II., and mother of Hieronymus, the last tyrant of Syracuse. The Philistis here recorded is doubtless the same whose head appears upon the beautiful silver coins of Syracuse, called from her "Philistidia." But as no mention is made of her in history, we are left to conjecture who she was. The most probable view is that she was one of the queens of Hieron II., who in the course of his long life may have had more wives than are recorded in history. It is no wonder that these inscriptions are now scarcely legible, as for ages a water-mill stood on the slope of the theatre, in a grove of trees, and the water poured down the seats in a long cascade. The spot is still vulgarly known as "*I Molini di Galerme.*"

Little remains of the *scena*, and not a vestige of the stage; but there are 2 square hewn masses of rock, which must have stood at the angles of the *scena*. A long pit in front of the stage, lined with *opus incertum*, may have served to contain the *siparium* or curtain. In the excavations made here in 1839 many fragments of statues and bas-reliefs, as well as of architectural adornments were discovered among the *débris*. Beneath the outer *cuneus* on each side is a vaulted passage, or *parodos*, cut in the rock.

In the cliff above the theatre are a reservoir and several sepulchral chambers. Here is also a long flight of rock-hewn steps, just over the Ear of Dionysius, which probably formed the approach to the theatre from the upper part of the city.

Ninfeo.—This reservoir, commonly called the "Nymphæum," is a large vaulted recess, hollowed in the cliff, and surrounded by seats hewn from the rock; it is supplied with water by 2 aqueducts, which open upon it at different elevations. The sepulchres adjoining it are some evidently Greek, and others of Roman adaptation, if not construction. The cliff here has been scarped, and carved into architectural forms. At the W. end of this cliff opens a

Sepulchral road, sunk in the rock, and winding up to the level of the city above. "In the whole of its curvilinear ascent, a distance of about 200 yards, the perpendicular sides are lined with sepulchral crypts, each consisting of one or more small chambers, varying in form and magnitude, containing mural niches for cinerary urns. Down this road, according to tradition, the *lectica* of Timoleon descended to the public assembly upon the shoulders of Syracusan citizens. There is no spot in Syracuse where the *religio loci* can be more strongly felt, or where the ground appears more sacred."—*Hughes*. At an angle of the road are some figures on foot and on horseback, carved on the cliff in relief. The two entrances to this road from the plain above are supposed to have been the Temenitid Gates, which led from Temenitis to the lower part of Neapolis.

A little to the W. is another sepulchral road, cut through the cliffs, and leading straight down from the city into the plain. Its walls are hollowed into numerous small niches, in several rows, of various sizes and forms. At the lower part of the road are a few sepulchral chambers; and in the cliffs of the city, beyond this, are tombs of the same description. The tombs in these roads probably date from the earliest days of Syracuse. Till the 4th cent. B.C., when the city was confined to Ortygia and Acradina, these tombs must have been outside the walls, and just in the position the Greeks of Sicily generally chose for their sepulchres. At a later date they were included within the fortifications that enclosed Neapolis, Tyche, and Epipolæ; but it would appear from the character of some of these monuments that the dead continued to be interred here even in Roman times.

The rocky surface of the plain above the theatre is in many parts furrowed with the ruts of ancient cars. The plain is here crossed also by aqueducts, both ancient and modern; the former sunk deep in the rock, and covered with slabs. These aqueducts can be traced from this spot for several miles, to the higher part of Epipolæ, sunk deep below the surface of the rocky plain.

It is but a short distance across the city plain to the N. of the great Latomia del Paradiso to another portion of the ancient necropolis, on the high road from Syracuse to Catania. Here the ground is much broken, and the low cliffs are hollowed into tombs, either chambers or niches. Among them two with architectural façades are prominent. Being too striking to be left nameless, the Syracusans have conferred on these monuments the titles of the Tombs of Timoleon and Archimedes.

Sepolcro d' Archimede.—This is a square chamber, hollowed in the rock, with a large recess for a body, and 9 upright niches in the walls. The rock in front is hewn into a Doric façade, in the Greek style, though not of Greek proportions, betraying the decadence of art. It probably dates from the interval between the capture of the city by Marcellus and the establishment of the Roman colony by Augustus. The tomb of the illustrious Syracusan, whose death was lamented even by the foe he had so often baffled, lay outside the city, beyond the Agragian Gate; and we have so minute an account of it that it is surprising that either of these monuments can have been mistaken for it. Archimedes, when dying, charged his friends to place on his tomb a sphere and cylinder, and dictated the epitaph to be inscribed on his monument. Only 137 years later, Cicero,

then quæstor of Sicily, discovered the monument by means of a copy of the epitaph in his possession; its very site having been forgotten by the Syracusans. These are his words: "When quæstor, I discovered the sepulchre of Archimedes, surrounded and overrun with thickets and brambles, and quite unknown to the Syracusans, who even denied its existence. For I possessed certain verses which I had heard were inscribed on his monument, and which declared that on the top of his tomb were placed a sphere and a cylinder. But as I was scanning all the sepulchres with my eyes (for there is a great abundance of them at the Agragian Gates) I remarked a small column rising but slightly above the brambles, which bore the figures of a sphere and a cylinder. Turning immediately to the Syracusan nobles who were with me, I exclaimed that I thought this was the very monument I was seeking. Many persons were sent in with sickles to clear away the thickets and open a way to it. As soon as a passage was made we went to it, and there, on the further side of the pedestal, appeared the inscription, with nearly the latter half of the verses eaten away. Thus would the most noble and once the most learned of Greek cities have remained in ignorance of the tomb of her most ingenious citizen, had she not learned it from a man of Arpinum."—*Tusc. Quæst.*, v. 23.

"So Tully paused, amid the wrecks of time,
On the rude stone to trace the truth sublime,
When at his feet, in honoured dust disclosed,
The immortal Sage of Syracuse reposed!"
ROGERS.

Tomba di Timoleone. — The upper tomb, which is known by this appellation, is very similar to the last, but not in such good preservation. One side of the chamber is broken away, as well as half the façade, which shows the same meagre Doric, with the same Roman pediment, as the sepulchre below it. It can claim no higher antiquity, and is assuredly of much subsequent date to Timoleon. Besides, as we have already shown, the monument of the great Corinthian liberator stood in the Forum, near the gates of modern Syracuse. The entire neighbourhood of these monuments swarms with tombs: every cliff, every rock, is hollowed for sepulture; the very ground is sunk into sarcophagi, or into holes for cinerary urns, which retain the grooves for the lids which once covered them. The chambers are often spacious, with lofty arched roofs, and niches for bodies or urns in the walls, and with doorways of Egyptian form. Some of the cliffs are honeycombed with small niches for urns, probably of Roman date; and there is one tomb, close to the road, which contains paintings of Christian times. In several places may be observed flights of steps cut in the rock, for access to the higher tier of tombs. Winding up among these sepulchres is an ancient road, sunk deep in the rock, and ribbed transversely to facilitate the ascent up the steep. It seems probable from the character of the tombs that this was the necropolis of Syracuse in days subsequent to her autonomous existence, when the greater part of the vast plateau had ceased to be inhabited. This spot is little more than one mile from the modern city, and is close to the high-road to Catania.

Epipolæ.

When Syracuse was limited to the "Inner and Outer City," the upper part of the table-land, on which the latter was built, was called Epipolæ, correctly described by Thucydides as "a rocky ground lying just over the city, high and steep but sloping down to the city by degrees, so that everything within the city was visible from it. And it is called Epipolæ, because it lieth above the level of the rest." This term was then applied to the whole of the platform W. of Aeradina; but as the suburbs of Temenitis and Tyche grew into the separate cities of Neapolis and Tyche, the name of Epipolæ was limited to the higher portion of the triangle, where a considerable town is supposed to have

sprung up, which was the fifth city alluded to by Strabo and others who speak of Syracuse as a Pentapolis. This part of Syracuse was not enclosed by fortifications until the time of Dionysius I., who, 402 B.C., collecting a number of architects and 60,000 labourers, with numerous masons to quarry the blocks, and 6000 yoke of oxen to transport them, finished in 20 days a wall of 30 stadia in length (about 3½ m.), with lofty towers at short intervals. These walls were on the N. side only of the city, extending from the walls of Acradina to the apex of the triangular plateau, at Mongibéllisi. The wall along the southern cliffs cannot have been constructed at the same time, as is evident from the case with which Himileon in 396 B.C. penetrated into this part of city, and plundered the temples of Ceres and Proserpine. It must have been constructed subsequently, at what period we are not informed, but probably by Dionysius, who in 385 B.C., we are told by Diodorus, surrounded the city with a wall of such extent that it surpassed all other Greek cities in circumference.

In the vast space once enclosed by the walls of Epipolæ and Tyche there are very few relics of ancient days; but the walls themselves are traceable almost in their full extent; and at the upper extremity there are extensive remains of a Greek fortress, the most complete and best preserved specimen of ancient military architecture extant. It is a good day's excursion to visit this castle and the Belvedere beyond, and to return by the northern walls of the city, meeting the high-road from Catania at the Scala Greca. The distance is some 12 or 14 m.: the ground is very rugged, there being no road for the greater part of the way. For ladies and invalids asses are indispensable, and can be hired at 4 tarì each for the excursion.

For some little distance from Syracuse you can pursue the high-road to Floridia, at the foot of the heights of Neapolis. Some 3 furlongs beyond the theatre is an ancient roadway, running obliquely into Epipolæ. This is now called *Portella del Fusco*. On the steep cliff that overhangs the road are sunk the foundations of a large building, probably a tower for the defence of the gate. Half a mile beyond this, where the cliff rises highest, at a spot called *Palazzelli*, are many vestiges of ancient buildings; and here Leake supposes the Temple of Hercules to have stood. Hereabouts also he places *Syke* (the "fig-tree"), the spot where the Athenians pitched their camp after their second landing, 414 B.C., and constructed a circular fort, as a centre from which to commence their lines of circumvallation northward and southward; though Grote, Arnold, and others, with more probability, place Syke in the centre of the great platform of Epipolæ, nearly a mile more to the N. About a mile W. of the Portella del Fusco is another similar opening in the cliffs, and apparently serving as a gateway between Neapolis and Epipolæ. Opposite this, to the N., a little way in from the cliffs, is a farm called *Podere di Mira*, where are many vestiges of ancient buildings and roads. Still further W., beneath the cliffs, is the *Villa Tremiglia*, so called from its distance from the gates of Syracuse. This is conjectured to mark the site of the estate given by the Syracusans to Timoleon, in reward for the great services he had rendered them. It is but a conjecture, though some travellers speak of it as an ascertained fact. "Here, after he had given liberty to Syracuse, revised its laws, and restored its population, did that great man retire from the envy of exalted station to practise the humble virtues of a private life. The joy of the citizens is said to have been unbounded when he declared his intention of ending his days among them. This beautiful spot was selected for his retreat; adorned with a noble villa, and enriched with an ample domain. When he laboured under the infirmities of old age, and the loss of sight, he was borne on the shoulders of the citizens to the theatre; and whenever any illustrious strangers visited their city, the inhabitants, wishing to show them its greatest orna-

ment, carried them to the house of Timoleon to behold that great man in the bosom of his family."—*Hughes.* From this spot westward to the Greek fort the ancient walls may be traced almost without a break. On the brow of the cliff above the villa a large quadrangular sinking seems to mark the site of a temple, for a succession of magnificent structures seems to have bordered the brow of the southern cliffs of Syracuse, rivalling that similar chain of monuments at Agrigentum, the remains of which still attest the admirable taste and intelligence of the Greeks in the position and arrangement of their public buildings.

Ancient Aqueducts.—On the height of Epipolæ, a little within the walls, you observe one of the ancient aqueducts which intersect the rocky platform, flowing through a narrow channel of rock vaulted over with Roman work. The water is that of the Anapus, brought from near Sortino, 18 m. distant, and crossing Epipolæ in the direction of lower Acradina. From the point where it enters the city it is to be traced in a straight line parallel with the southern cliffs all the way to the Latomia del Paradiso, where it branches to supply the Ninfeo, and is carried down the slope till it reaches the Great Harbour. On entering the city it branched into an upper and lower channel to allow of distribution at different heights; and it threw off numerous branches in its course across the plateau. Its mode of construction throughout is similar to that of the aqueducts of some of the ancient cities of Greece; and there is no doubt, says *Colonel Leake*, that "it is a work of autonomous Syracuse, and older probably than the Peloponnesian War; for we are told by Thucydides that the Athenians, when they had established themselves on Epipolæ, destroyed the subterraneous channels which supplied the city with water."

Colle Buffalaro.—About half a mile from Tremiglia to the W. you reach the heights of Buffalaro, by some supposed to be the *Labdalum*, where the Athenians built a fort on their first occupation of Epipolæ; but Mr. Grote gives good reasons for placing that fort on the verge of the cliff, N. of Buffalaro. Close to the Colle is a quarry called

Latomia del Filosofo. — It derives this name from the fact that Philoxenus of Cythera, the dithyrambic poet, was here confined by Dionysius the Elder, for giving his candid opinion of that tyrant's verses. It is not so deep as the Latomia del Paradiso or L. de' Cappuccini, though hardly inferior in size. A particular description of the quarries on Epipolæ is given by *Ælian*, who says, "In these quarries certain men were imprisoned so long that they married there and begat children; and these children when they first went to Syracuse, and beheld the horses drawing the chariots, were so terrified that they fled away shrieking. The finest of the caverns received its name from Philoxenus, the poet, in which, they say, while detained there, he wrote 'The Cyclops,' the most beautiful of his poems; esteeming as nought the vengeance and condemnation of Dionysius." There can be little doubt that from these quarries Dionysius drew the materials for his celebrated fortifications. From this point the city walls continue in an unbroken line on the southern cliff to the extremity of the hill westward: they are from 9 to 11 ft. wide, and are composed of large blocks of irregular masonry, without cement. After 300 yds. the wall joins a square tower which stands at the eastern angle of the ancient castle.

Fort Euryalus.—"These ancient works at Mongibéllisi are extremely interesting, as affording one of the best examples of a Greek fortress, and of the modes adopted by the Greeks for protecting the entrance of a great city on one of its most important points. This entrance was by two contiguous gates at the end of an approach, between two converging walls, the access

to which was exposed, on the right or unshielded side of the enemy, to the northern long side of the fortress. The fortress had a double enclosure, the inner being of an irregular shape, the outer a long quadrangle. The western, or outer front of the fortress consisted of 4 towers of solid regular masonry, connected by walls of equal breadth, but lower than the towers; so that balistic or catapeltic engines might be mounted between the towers, like cannon in embrasures."—*Leake.* In the base of the cliff, upon which this front of the castle was founded, is a subterranean passage, communicating by 12 openings, with a fosse sunk in the rock, 25 ft. in depth. Within the fortress are several entrances leading down to this passage. At the S. end of the fosse stands an isolated pier of masonry, between corresponding piers, projecting from each wall of the fosse; the whole proving that the entrance to the fort from the W. was by means of a drawbridge. The fosse is closed at the N. end by a wall of irregular masonry, with a narrow gateway. The fosse is also entered by a flight of steps sunk through the rock from the cliff above it, to the W. This has recently been cleared out. Four long vaults, excavated in the base of this cliff, and approached by steps sunk in the floor of the fosse, have also of late been brought to light. They are supposed with probability to have served as magazines. On the wall at the entrance of each is an inscription carved in the rock, but not intelligible. The subterranean passage, after running parallel with the fosse, turns to the E., and continues underground, outside the castle, in a direction parallel to that of the route by which the double gate was approached, till it meets the western walls, when it turns to the N. and issues on the slope within the city. In the roof of this passage is a succession of apertures or shafts, with steps cut in the rock, so that in an instant a complete rank of *hoplitæ* might issue from the fortress, and make their appearance on the right flank of an enemy approaching the gate, and, if overpowered, might retreat with equal rapidity, protected from pursuit by the narrowness of the openings, and by the construction of the stairs, which, terminating in the roof of the passage, required to be completed by short wooden ladders, which might be withdrawn in a retreat. These shafts are now covered with large slabs of stone; and it is probable that they were always so covered, except when removed for a sally. The passage, where it opens within the city, terminates in a double gateway, one for foot, the other for horse soldiers; but both so narrow as to admit but one at a time. The western front of the castle was protected beyond the fosse by an outwork and a second deep ditch sunk in the rock. A similar fosse also protected the southern wall of the fortress. "As these remains," says Col. Leake, "evidently belong to a period when the attack and defence of fortified places were in perfection among the Greeks, they may with great probability be considered as having been constructed during the long and flourishing reign of Hieron II., who spared no care or expense in improving the defences of Syracuse, under the superintendence of Archimedes; and there is a great probability that these are some of the works of that celebrated engineer." There are peculiarities, however, about the structure which make it probable that parts at least date from a much earlier period; belonging, perhaps, to the fort which was erected here by Dionysius I., and was captured by Dion when he came to free Syracuse from the younger tyrant of that name.

The name of this fortress was Euryalus ("broad nail or knoll"), which is, indeed, applicable to the whole ridge that terminates Epipolæ to the W., including the Colle Buffalaro. Some, indeed, have taken Belvedere to be Euryalus; but that was far outside the city, and could not have been the key of Epipolæ, as Euryalus is plainly shown by Thucydides and Livy to have been.

Belvedere.—On a steep rock, the termination of a narrow ridge, which extends 1½ m. westward from Fort Euryalus, is the miserable hamlet of Belvedere, dominated by a telegraph, a most conspicuous object in the scenery of Syracuse. The spot richly deserves its name; for there is most truly a "fine prospect" from these heights of the ancient city; of Augusta and Etna in the N.; of the honeyed heights of Hybla, with Sortino up the wooded valley to the W.; and of the coast of Sicily to its termination in Cape Passaro in the S. Beyond a rock-hewn cistern there are no remains of antiquity on the site.

Walls of Dionysius. — Returning from Fort Euryalus, along the northern cliffs of Epipolæ, you meet with abundant remains of the walls constructed by Dionysius, which extend from this castle to the N.W. extremity of Aeradina, a distance of 3½ m., or 30 stadia, the length of the defences thrown up by that tyrant in 20 days. They are composed of large masonry, tolerably regular, and giving no evidences of the great haste with which it was constructed. The walls are about 9 ft. thick, and may be traced for a long distance, following the sinuosities of the hill. Not far from the castle is a small gate, opening obliquely in the wall. About a mile to the E., where the cliff projects above the farm of Targia, is the probable site of *Labdalum*, the fort which the Athenians erected on first gaining possession of Epipolæ, but which was taken from them by Gylippus soon after his arrival. Here are traces of ancient buildings. At another mile to the E. is a gate in the walls, with a winding staircase cut in the rock, called *Scala della Targetta;* and just beyond it, within the walls, are some sepulchres, which may mark the western boundary of Tyche. In truth, a little further eastward, at the edge of the cliffs, are many traces of ancient habitation, in foundations sunk in the rock, which are the only vestiges of the third component city of Syracuse, or Tyche.

Tyche.

This quarter of Syracuse derived its name from a temple to Fortune—Τύχη—around which a city was gradually formed, as the suburb of Temenitis sprung up around the altar of Apollo, and ultimately expanded into Neapolis. It is spoken of as a distinct quarter of Syracuse as early as the year 466 B.C., during the insurrection of the citizens against Thrasybulus, yet no mention is made of it by Thucydides in his account of the Athenian siege. It occupied the northern side of the Syracusan platform, between Aeradina and Epipolæ, overhanging the little port of Trogilus, and separated from Aeradina by the Cava della Panagia and the depression in the hill extending from it southwards to the Great Port. It was separated from Neapolis by a wide tract of the rocky plateau on which Marcellus, after effecting an entrance to the city, pitched his camp. It probably grew up after the wall of Dionysius had secured it from attack; and in Cicero's day had become one of the most populous quarters of Syracuse, boasting, besides its ancient temple of Fortune, several other public edifices, together with a gymnasium.

Esapilo.—In this quarter was also the fortress of *Hexapylum*, which must have been of considerable size, with six gates, as its name imports, and appears to have been constructed to command the pass where the road from Megara and Leontini entered the city of Syracuse. It played an important part in the siege by Marcellus, as it was on that side that the Romans made their successful assault, and through its gates they poured in to take possession of Epipolæ. The precise site of Hexapylum is not determined, though it is placed with great probability at a spot about ½ m. eastward of the Scala della Targetta, where a depression in the cliffs shows a natural approach to the city from the N.

Hecatompedon.—A little within the Hexapylum stood a structure of this

name; but Plutarch, who alone mentions it, gives us no clue to its character or purpose. We can only infer that, like the Parthenon, which bore the same name, it measured 100 ft.

Scala Greca.—It is but a short distance from the last-named gate to the Scala Greca, where the post-road from Catania enters the Syracusan plateau. Here stood an ancient gate, and the walls can be traced along the brow of the cliffs on either hand. On the verge of the height to the E. is a quadrangle sunk in the rock, apparently the foundations of a tower. It may mark the site of the

Torre Galeagra — the spot at, or near which, the Romans made their successful assault on the city. During a conference held between the chiefs on both sides, at the neighbouring Portus Trogilus, a Roman soldier employed himself in counting the courses in this tower, and computing its height; and, on finding that its battlements could be reached by two scaling-ladders joined in the usual manner, he reported the discovery to Marcellus, who, soon afterwards learning that the citizens were celebrating the feast of Diana, ordered an escalade by night. One thousand Romans mounted the walls, surprising the guards, and following the ramparts to Hexapylum, opened one of its gates, and admitted their comrades to the city. The sight of Syracuse spread out beneath him, a city which for magnificence and beauty was hardly surpassed in that age, is said to have so affected the stern Roman general, that he burst into tears; partly, says Livy, through delight at his achievement, partly through regret at the departed glory of this venerable city.

The utter destruction of the magnificent temples and other edifices that once adorned the wide platform of Syracuse is as complete as it is surprising. "No mounds, like those of Egypt and Assyria, cover the site of its palaces and temples; its very dust seems swept away, and the rocky soil restored to the wild beauty of primitive nature."—*Bartlett.* "We traversed the entire length of what was Syracuse, traversing a space that was once crowded with houses and thronged with men. The whole is now a rocky common, only frequented by a few sheep and goats—nothing to remind you of the past, except the grooves here and there worn by the chariot-wheels in the rock, indented lines that trace the foundations of houses, and the occasional gurgling of water, when you hit upon the course of the stream which is brought by the aqueduct. Here and there, in the wide extent, are a few patches of cultivation, and one or two modern farms, but nothing ancient; and you puzzle your brains to conceive what can have become of the temples and the palaces, the vast piles of marble and stone, the materials, the very dust of the London of antiquity."—*Gally Knight.*

The island of Ortygia, as already stated, lies between two ports:—

"Et quà Bacchiadæ, bimari gens orta Corintho,
Inter inæquales posuerunt mœnia Portus."
OVID, *Met.* v.

Porto Piccolo.—The Lesser Port, called by the Greeks *Lacceius*, and by the Romans *Portus Marmoreus*, from the multitude of statues lavished on it by Dionysius and Agathocles, is of very small size, lying between the island and the heights of Acradina, so as anciently to have been included within the walls. It is said to have been paved with square slabs, and a century since slabs of marble still lay on its shores. Though it must have always been of very limited dimensions, it was equal to the requirements of ancient times. Dionysius used to maintain here 70 triremes always ready for service, and he had an arsenal on its banks capable of containing 60 more. Agathocles built a tower on each side of this port, to guard the entrance; and it is said that the remains of one of these towers are still visible on a shoal or rock near the northern angle of the modern city; though we have sought it in vain.

Porto Maggiore.—The Larger Port is ever memorable as the scene of those desperate contests between the fleets of Athens and Syracuse at the close of the eventful siege, which are recorded in such thrilling language by Thucydides. "In hoc portu Atheniensium nobilitatis, imperii, gloriæ, naufragium factum existimatur."—*Cicero.* It is said by Strabo to have been 80 *stadia* in circumference, though it is but half that size; but even this greatly exceeds the dimensions of a port as understood by the ancients. It is in fact a noble harbour, nearly land-locked, and capable of sheltering the largest fleets of modern times. Admiral Smyth considers it for the excellence of its anchorage, easy access, supply of good water, and security, to rival any haven in Europe. Its mouth between Ortygia and Plemmyrium is from 5 to 6 furlongs wide. In Cicero's time the port was surrounded by habitations in such a way, says he, "that the city is not enclosed by the port; but the port is shut in and encircled by the city." Now its shores are as desolate as when the Corinthian colony under Archias first landed on them. In early times it contained 150 large ship-houses or slips; but Dionysius, not content with repairing these, constructed 160 more, most of them holding 2 galleys. These docks must have stood on the northern shores, not far from the isthmus. A little to the W. is the "Brook of the Washerwomen," *Fiumicello delle Lavandaje*, fed by the waters of the ancient aqueduct, which flow through the Theatre, and which is supposed by some to mark the division between Acradina and Neapolis. Between this and the Anapus, 1 m. distant, lies the Lysimeliau Marsh, originally called *Syraco* (probably a Sicilan word, for it has no meaning in Greek), from which the city received its name. Though a dreary, mephitic swamp, which in all ages has rendered Syracuse unhealthy, it has the honour of having been sung by Theocritus, who designates Syracuse as "the great city by the waters of Lysimelia." On its shores the Athenians encamped at the close of the siege, after they had been driven from Epipolæ, and the proximity to the marsh affected the health of their army. Here also they had the station for their fleet, protected by piles driven into the sea.

The road runs along these shores till it reaches the Anapus, which is crossed by a bridge of a single arch, called *Ponte di S. Giuseppe.* Just beyond this, on the road to Noto, a path to the rt. leads to the ruins of the Temple of Jupiter Olympius. Another to the l. leads again to the shore, to the spot where the Athenians landed on their first expedition against Syracuse in the winter of 415 B.C., and pitched their camp between a lake or marsh and steep cliffs, so as to be protected from the attacks of the Syracusan horse; and here the Athenians and Syracusans encountered each other for the first time, the former being victorious. On the way to this spot you pass extensive salt-pits. Beyond this are low cliffs, extending to the *Punta Sferracavallo*, the northern horn of the Bay of Maddalena, the ancient *Dascon*, the scene of the great naval combats between the Syracusans and Athenians. The southern horn of the bay is now called *Punta di Spinazza.* Beyond this, to the E., are 2 small sandy bays, off the latter of which lies the rock called *Galera*, on which the Athenians erected a trophy for their victory in the first sea-fight in the spring of 413 B.C. It is from this it has received its alias of *Scoglio del Trofeo.* It lies about 1400 yds. from the lighthouse, at the southern point of Ortygia. In the little bay here, called that of *Carrozza*, those who cross from Syracuse to Plemmyrium must land. At the mouth of the harbour was fought the last great naval engagement between the Syracusans and Athenians; the former having blocked up the exit by vessels moored in a line across; and the latter making desperate but vain efforts to break this line and escape to sea. This is one of the most memorable combats recorded in history, and required the pen of Thucydides to do it justice.

Plemmyrium.—This peninsula, 3½ m. long by 1½ m. in its widest part, and now commonly known by the name of *Isola*, is a rocky table-land of no great elevation, and surrounded on all sides by cliffs more or less precipitous. It is now famed for its wine, the choicest that modern Syracuse produces. It does not appear to have been inhabited, or even permanently fortified, in ancient times; yet its importance in a military point of view was perceived by Nicias, the Athenian general, who erected three forts upon it, in which he placed the stores for his army and fleet, which latter found a safe anchorage in the bay below. But he did not long retain possession of these posts, for, during the first naval combat at the mouth of the harbour, they were taken by Gylippus, the Spartan,—a loss, says Thucydides, which was the principal cause of the final ruin of the Athenian expedition, as from this time the Syracusans commanded the entrance to the harbour, and the Athenians could obtain no supplies, save by fighting their way into it. There are no remains of ancient times extant on Plemmyrium, and nothing to interest the traveller, beyond the fine view it commands of Syracuse and the bay.

Excursion to the Anapus and the Olympeium.

It is a pleasant boating excursion of 3 or 4 hours from Syracuse to the Fountain of Cyane, up the Anapus, the only spot in Europe where the papyrus may be seen growing wild; and the ruins of the Temple of Jupiter Olympius may be visited on the way. A boat with 2 men may be had for 10 tarí. The boat must be small, or it cannot be dragged over the shallows at the mouth of the stream, or be forced up the narrow Pisma. It is better to land on the sandy beach of the bay, while the boatmen haul the boat over the bar, and to get in again at the bridge of San Giuseppe.

Anapus.—The Anapus is, as Theocritus describes it, but a sorry stream. It can hardly be 20 yds. wide, and, save in the rainy season, contains but little water, being drained for the irrigation of the fields on its banks. It takes its rise in the mountains to the N.W. of Syracuse, above the town of Sortino, whose name it takes for the greater part of its course, and washes the foot of Hybla, flowing through one of the most picturesque ravines in Sicily. Below its junction with the Pisma, or Cyane, it retains its ancient name, *Anapo*, pronounced, however, according to the accent Ἄναπος, and not according to quantity, Anāpus. It here flows through a plain which is infected in summer by malaria, and rendered still more unwholesome by the cultivation and preparation of flax, and the maceration of hemp. In the cool season it may be visited with impunity. Progress up it in a boat is very slow, being impeded by reeds and aquatic plants. Its banks, too, are overrun with a rank vegetation of grasses, canes, thistles, docks, and acanthus, the resort in winter of innumerable wild fowl. These attract many sportsmen to Syracuse in March and April; snipe in particular are abundant. The stream also abounds in eels and trout.

Half a mile above the modern bridge, at a spot called *S. Andrea*, are the remains of the ancient bridge on the *Via Helorina*, which here crossed the stream, and mounted the height of the Olympeium. Its course may still be traced. Just above this, where a date-palm overhangs the stream, the Anapus receives the waters of the *Pisma* or Cyane—

> "Quâque suis Cyane miscet Anapus aquis."
> Ovid. *Ep. Pont.*

The Syracusans used to venerate the 2 streams under the form of a man and woman, supposed by the legend to be married. This spot is directly below the height on which stand the remains of the celebrated Temple of Jupiter Olympius, which can be easily reached from hence.

Olympeium.—This temple stood on a rocky eminence due W. of Ortygia, from which it is about 2 m. distant. Two centuries and a half ago there were 7 columns still standing with a considerable portion of the substructions; now 2 mutilated shafts alone rise above the corn, and it is difficult from the scanty vestiges to make out the character and size of the ancient structure. Excavations made here in 1839 proved that the temple faced the E. as usual, that it was hexastyle-peripteral, and about the size, though somewhat narrower, than that of Minerva in Ortygia; that one of the two columns belonged to the *pronaos*, the other to the southern wing. They are both monoliths, about 6 ft. in diameter at the base, and now rise to the height of 21 ft. Their capitals alone appear to be wanting. They are based on substructions of massive masonry, in 3 courses, the whole rising about 6 ft. from the plain. The stone of which the temple was built is the local calcareous rock, full of marine deposits.

It is probable that this temple dates from the early days of Syracuse. Col. Leake considers that, like the temples of Diana and Minerva in Ortygia, this must have been constructed during the 6th cent. B.C., under the government of the Geomori. The earliest mention of it in history is 493 B.C., when Hippocrates, Tyrant of Gela, on his way to besiege Syracuse, pitched his camp here. Gelon, his successor, consecrated to this shrine a portion of the spoils taken from the Carthaginians at Himera, 480 B.C., in the shape of a golden mantle, of which Dionysius I., nearly a century later, with more wit than piety, robbed the god, saying that "gold was too heavy a mantle for summer, and too cold for winter, but that wool was well adapted to both seasons." The Jupiter worshipped here bore the title of Urios, or lord of the winds, as well as that of Olympius. His statue was extolled by Cicero as one of the three most beautiful Jupiters in the world. The temple was also extremely rich in gold and silver offerings, yet Nicias, on his first landing in the harbour, refrained from plundering it, from religious and prudential motives. Here were also kept the registers of the citizens of Syracuse, whose names were recorded according to their tribes, which registers fell into the hands of the Athenians, on their first approach to the city.

Polichne.—Around this temple there sprung up, at an early period, a small town—πολίχνη—which does not appear to have been fortified before the Athenian siege, when the Syracusans enclosed and garrisoned it in the winter of 415–414 B.C. Its importance as a military post, however, led to its occupation by all subsequent besiegers—by Himilcon in 396 B.C.; by Hamilcar in 310 B.C.; and by Marcellus in 213 B.C. The height it occupied rises some 40 or 50 feet from the marsh, and is girt by low cliffs on every side but the S., where it joins the upper plain. In its neighbourhood was a necropolis; but Himilcon destroyed the sepulchres for materials to fortify his camp, and among them the magnificent monument of Gelon and his wife Damareta, known by the name of the "Nine Towers," from the towers of stupendous size which surrounded it. These towers were demolished by Agathocles, about a century later, from envy at the great fame of Gelon. This sepulchre probably stood on the height to the W. of Polichne.

Cyane.—Descending from the height of the Olympeium, you reach your boat again at the mouth of the Cyane. Unlike the Anapus, this is a pellucid stream, but very narrow, and almost choked with reeds and water-plants. Its great charm is the papyrus, growing in clumps on the banks among flags and castor-oil plants, or in islets in the stream. This is the only spot in Europe where this delicate plant now flourishes in a natural state. It is supposed to have been sent from Egypt by Ptolemy Philadelphus among other presents to Hieron II.; and it is singular that in the land where it appears to have been indi-

genous, it is not now to be found, though it still grows luxuriantly on the banks of the Cyane. This rush (*Cyperus papyrus*) served the ancients for a variety of purposes—for fuel, food, bedding, clothing, medicine, building material, and, above all, as a substitute for the paper of modern times, to which it has bequeathed its name. The paper was made by removing the rind, and cutting the pith into thin slices, which, pasted together transversely, well pressed and dried, made a material which served its purpose tolerably well. The tourist may attempt the process himself, as described by Pliny, or may obtain good specimens from Salvatore Politi, the guide, which will take both printing and writing-ink.

So dense are the thickets of papyrus, and so choked is the rivulet with reeds, flags, and aquatic plants, that the boatmen by pushing and hauling can scarcely force a passage up it, and it is a work of time to do the 2 miles to the head of the stream. Here you emerge in a beautiful circular basin, fringed with papyrus and iris, with water as clear as crystal, so that, though 30 ft. deep, the fish may be seen gliding among the blocks which strew the bottom. It is now known as *La Pisma*, but of old was the "Fountain of Cyane"—κυάνη πηγὴ—or "the dark-blue spring," which was doubtless the original name, though mythology stepped in and converted it into a nymph—

"Inter Sicelidas Cyane celeberrima nymphas"
Ovid. *Met.*—

who attempted to stay the King of Hades when he was bearing away the blooming Persephone. The god struck the earth with his sceptre, and opened a way to his fiery chariot, through which he descended to Tartarus, changing the nymph to a fountain, which filled the pit he had opened. Near the fountain was a temple to the nymph, which probably stood on the rising-ground to the W., where are some vestiges of an ancient structure. Henceforth the fountain was sacred to Proserpine, and on its banks was held an annual festival in honour of Ceres and her daughter. The stream that flows from this fountain is joined after a few hundred yards by another from a similar pool to the S., which is called *La Pismotta;* but the passage to it is so choked with rushes as not to be practicable for a boat.

ROUTE 19.

TERRANOVA TO SYRACUSE, BY CHIARAMONTE AND PALAZZOLO.

	Miles.
Terranova to Biscari	14
Biscari to Chiaramonte	12
Chiaramonte to Palazzolo	12
Palazzolo to Floridia	15
Floridia to Syracuse	9
	62

This route may be accomplished in 2 days, by making a long journey the first day to Palazzolo. The next day the tourist will have time to see the antiquities of that site, and to reach Syracuse before the gates are closed, which is always an hour and a half after the Ave Maria.

This route, though tolerable as far as Chiaramonte, is extremely rugged where it crosses the mountains on whose crest Palazzolo is situated; but it has the advantage of being the most direct, the most picturesque, the least trodden, and the most interesting of

the many routes from Terranova to Syracuse.

The first part of this route, or as far as the Dirillo, 8 m., is the same as that to Vittoria, described in Rte. 18, p. 316. At that point the road branches to the l. to Bíscari, and follows the course of the stream as far as that town.

14 m. *Bíscari.*—The *inn* is condemned by those who have tried it, and the traveller is advised to avoid any arrangement which would oblige him to pass the night here. This little town, which occupies an eminence on the l. bank of the Dirillo, and contains some 2500 inhabitants of the ragged and dirty class, dates only from the 15th century. In the 17th it conferred the title of prince on Agatino Paternò, in whose family it has since remained; and to one member of which, Prince Ignazio, the world is much indebted for his researches, and for the collection of Greek antiquities he formed in his native city of Catania.

From Bíscari a path runs S. to Vittoria, 6 m., and another northward to Niscemi, 12 m.

The country beyond Bíscari is undulating and fertile, though but partially cultivated; with no signs of habitation, save in the towns and villages crowning the distant heights. On approaching that on which Chiaramonte stands, the scenery improves: the land is better cultivated, the peasantry less wretched in appearance, and the cottages, scattered by the wayside, present a feature that reminds the traveller of more northern lands.

26 m. *Chiaramonte* (population 8616).—*Inn:* poor, but superior to that at Bíscari. It is a long and tortuous ascent to this town, which stands on a spur of the mountain range that stretches from Castrogiovanni to Noto, and on the S. side of that range, just where it sinks to meet the plain, thus commanding a most extensive view of the southern coast of the island, as far westward as Licata. This prospect is seen to most advantage from the Capuchin convent. The height which is crowned by the town, like all those in this part of the Val di Noto, is of limestone in horizontal strata, which crop out on the slopes, and break into what appears, even at a short distance, to be masonry in ruins. Chiaramonte has a fine feudal castle. In the church of *San Salvatore* is a figure of Our Saviour, of early Christian art; and the *Madonna de' Gulfi*, on the slope of the mountain, has another of the same period, with an early baptismal font.

From Chiaramonte a track runs southwards to Ragusa 8 m., and to Modica 15 m. Another to the S.W. leads to Cómiso 8 m.; a third northward to Monterosso 6 m., and to Vizzini 12 m.

The direct path to Palazzolo is only 12 m., but another track which makes a little détour to the N. passes through *Giarratana*, 6 m. from Chiaramonte, cresting a lofty height in which the Fiume di Ragusa, the ancient *Hirminius*, takes its rise. Previous to the earthquake of 1693 Giarratana occupied a hill 2 m. distant from the present town. King Roger gave it in fee together with Ragusa to his son Geoffroy, and it has since been held by several illustrious families. It is a small town of only 2800 souls.

The road from Chiaramonte to Palazzolo winds among hills of the same singular formation as that on which the former is situated, the breaks of the strata on their slopes at regular intervals giving them a strange banded appearance. The heights are arid and rocky, but the hollows are rich with corn-fields and vineyards, shaded by oaks, olives, and chesnuts, while the aloe and cactus, the myrtle and oleander, the pomegranate and carob give a semi-tropical character to the vegetation. To the N. the horizon is bounded by a long range of level heights, which stretch eastward up to the white table-land of the ancient Acræ; and through the breaks in this range a view is occasionally obtained of the snowy summit of Etna. About halfway you cross the *F. Mauli*, or *F. di Ragusa*, and wind up to Palazzolo, over barren downs spotted with lentiscus, squills, and orchids.

38 m. Palazzolo (pop. 10,138). *Inns:* "Albergo d'Acre," tolerable for a country inn. Salvatore Messina Belfiore, the landlord is civil, but apt to draw up long bills. "Il Leone," kept by Donna Paola. Salvatore Monello is not a model cicerone.

Palazzolo is the representative of the ancient *Acræ*, founded by a colony from Syracuse 70 years after the foundation of that city, or 664 B.C. We know very little of its history, but it probably followed the eventful fortunes of the parent city. We know that Dion pitched his camp here on his march from Heraclea to Syracuse—that in the peace which Hieron II. made with Rome, Acræ was included within the territory conceded to that prince—and that when Syracuse fell before the power of Marcellus, it became, like the other cities of Sicily, tributary to the Romans. It stood on the square crest of the mountain, protected by precipices; the site preserving its ancient name in its modern appellation, *Acremonte*. The modern town lies beneath this height to the E., on the brow of the hill, just where it overhangs a profound valley. The position is so elevated that snow falls abundantly in winter, and is stored up in thatched huts for the summer benefit of Syracuse, Noto, and other towns in the low grounds.

"Non è tumulis glacialibus Acræ
Defuerunt."

Sil. Ital. xiv. 206.

The town is quite modern, having been built since the earthquake of 1693, which destroyed the buildings that then occupied the site. It is intersected by one long dirty street of mean houses; the churches possess no beauty, and contain no works of art; the only object of interest within the town is the

Museum of the Baron Judica.—That learned antiquary excavated for many years among the ruins of Acræ, and in its necropolis; and the collection of relics he formed has, since his death, been in great measure dispersed; but a few articles are still preserved in his palace, which is in the main street. The principal objects are figured vases, some in the very earliest style, but most of a late period and of coarse art,—bas-reliefs, figures, and busts in terracotta, cippi and stelæ in stone with Greek inscriptions, one of which mentions several temples and other buildings which stood in ancient Acræ,—a fragment of a cornice with the name of the city in relief,—small figures in bronze—lamps of bronze and terracotta,—glass bottles of the style called Phœnician,—and a few articles in metal, with some gems. The Baron published a full description of his labours on this site in his 'Antichità di Acre, Messina, 1819.'

Acræ.

Teatro.—To see the local remains of Acræ you ascend the hill above the town for half a mile, to the foot of the cliffs of the ancient city. Here a door in what appears a garden-wall admits you to an enclosure called *Chiusa del Teatro*, the cliffs around which are full of tombs and sepulchral niches, while fragments of architecture and sculpture, altars, cippi, and other remains, some Greek, some Roman, are arranged around. Turning to the rt. you find yourself among the ruins of a small Greek theatre, whose *cavea* was hollowed in the rock; but the seats, being supplied by masonry, have been for the most part removed. There were 12 rows of these, divided by 8 flights of steps into 9 *cunei*. No *præcinctio* or corridor is visible. The theatre was of very small size, the diameter of its orchestra being only 75 palms, or about 63½ feet. The *scena* and *proscenium* are clearly marked out by their remains. On the latter lie several ancient mills of lava. Within the theatre is a slab with a Greek inscription much defaced. In front of the proscenium are a number of circular pits hollowed in the rock, which may have served to store grain, or may have been sepulchres. This theatre was discovered in 1825 by the Baron Judica. It lies on the slope of the hill, looking due N., and com-

mands, as was always the case with Greek theatres, a magnificent view, looking over verdant hills and fertile valleys to Syracuse and the Mediterranean in the E., and to the snow-clad mass of Etna in the N.

Odeo.—Adjoining to the W., but sunk much lower in the rock, and with the chord of its arc at right angles with that of the Theatre, is an Odeum, discovered by the same indefatigable Baron in 1822. This is a theatre in miniature, the chord of its arc measuring hardly 19 feet. It is the smallest structure of this kind yet brought to light. It was probably roofed in, as was usual with such edifices. It seems to have been divided into 3 *cunei*, but 2 only, with one flight of steps, are remaining. At the S. end of the semicircle are vestiges of the steps which connected the Odeum with the Theatre. At the N.W. angle is a well or shaft, sunk in the rock to the depth of 120 feet. There are other singular pits or shafts sunk in the hill to a great depth; and there is a system of subterranean passages, entered by a steep flight of steps, and running far into the heart of the hill in various directions, tempting the enterprise of the traveller.

Necropolis.—The tombs of Acræ are no less remarkable than the "*sotterranei.*" The cliffs all around the hill, but particularly in that part called the *Latomia*, are hollowed into sepulchral chambers and niches in great variety. Some are of several chambers, connected by arched doorways; others are filled with sarcophagi sunk in the floor of rock; some are long passages, with windows in either wall, giving light to sepulchral niches; others are spacious chambers, with roofs supported on massive piers or pilasters, decorated with architectural capitals and bases; while in many, shafts in the ceilings or floors communicate with chambers on an upper or lower story. Not a few of these tombs show appropriation by the early Christians in emblems, monograms, or inscriptions. In some are preserved fragments of architecture and inscriptions. Among them is a circular pedestal inscribed C. VER, supposed to have supported a statue of the infamous Verres, the plunderer of Sicily. In one tomb, near the theatre, is a large relief cut in the rock, showing 9 figures: 2 reclining on a couch, the others standing around an altar.

The tombs are not confined to this side of Acræ. In the hill to the S., called Colle Orbo, especially in that part where it takes the name of *La Pineta*, are many sepulchral chambers in the cliffs, with oven-shaped mouth, and generally of circular form, with flat or domed ceilings, and a bench of rock on one side for the body, with the usual footstool beneath it.

I Santoni.—But the most curious remains of ancient Acræ are to be found in some low cliffs beneath the town to the S., at a spot called *Contrada del Santicello*, where is a series of arched niches containing figures carved in high relief from the rock. Ask for "I Santoni." These niches are disposed in two tiers, the upper being the principal one, and containing 9 in tolerable preservation, with others of smaller size, greatly defaced; the lower having only one niche, of large size. Each niche in the upper tier contains a draped female figure, as large as life, generally sitting, and sometimes with spear and shield, and crowned with something which was either a turret, or a *modius*, or bushel. At her feet, or on a level with her shoulder, are sundry Lilliputian figures, some armed with spear and shield, and some wearing Phrygian caps. The last niche in this tier contains no less than 6 figures, 4 on foot and 2 on horseback, but the subject of the scene cannot easily be determined. The large niche in the lower tier contains 5 figures and a dog. The features in every case are totally destroyed, and the forms of many of these figures are with difficulty distinguishable. Even the style of art is not to be determined with precision, but it appears to be archaic Greek,

with somewhat even of an Egyptian character. In truth, these figures sitting stiffly in their chairs, with one hand always by their side, vividly recall —to compare small things with great— the colossal statues of Abou-Simbel.

The female figure so often represented here doubtless represents a goddess; but whether Ceres, as the bushel on her head seems to indicate; or Cybele, if it be intended for a tower; or Proserpine; or Hecate, who was usually attended by dogs; there can be little doubt that she is either the great goddess of the earth, whose effigy, in terracotta, is so often found in the Greek cemeteries of Sicily, or she who, under different names and attributes, was worshipped as the queen of the infernal regions.

From Palazzolo it is 18 m. to Noto by a very rough and stony track through a country wild and uncultivated until you approach that city, when you enter the luxuriant olive-groves that girdle it. Half-way is the *Passo de' Ladroni*, where the path branches to Syracuse. There are 12 m., by way of Cassaro, to Sortino, close to which is the singular so-called "rock-city" of Pantalica. The track is of the most rugged description.—See Route 20.

To Syracuse from Palazzolo there are 24 m. For the first part of the way, where it follows the slopes of the higher mountains, the path is extremely rugged, but it improves as you descend into the plain. The hill-sides are very stony, yet are covered with aromatic plants, and give pasture to herds of cattle and goats; the hollows are dark with oaks, ilex, and cork-trees. On descending from the mountains you enter a narrow defile between steep calcareous rocks, feathered with foliage, and wind out of the gorge to the level of the plain, crossing, on the way to Floridia, groves of enormous olive-trees, said traditionally to have been planted by the Saracens.

53 m. *Floridia.—Inns:* Several—all poor. That "del Sole," kept by Mazzarelli, is the best. This town, of 9365 souls, with low small houses, and one large church, stands in the midst of the broad plain, amid vineyards, corn-fields, and olive-groves. You traverse this plain by an excellent road, crossing the Anapus below the heights of Belvedere, and continue beneath the cliffs of the ancient city to the shores of the bay and the gates of modern Syracuse.

A carriageable road has recently been opened from Floridia to Palazzolo, making that ancient site easily accessible from Syracuse.

62 m. SYRACUSE.—See Route 18, p. 325.

ROUTE 20.

TERRANOVA TO SYRACUSE, BY RAGUSA, PALAZZOLO, AND SORTINO.

	Miles.
Terranova to Ragusa	31
Ragusa to Palazzolo	18
Palazzolo to Cassaro	6
Cassaro to Sortino	5
Sortino to Floridia	9
Floridia to Syracuse	9
	78

This route, though longer than the last, has the advantage of embracing both Palazzolo and the "rock-city" of Pantalica, near Sortino.

As far as Ragusa, this route has already been described in Route 18, pp. 316, 317.

From Ragusa you descend to the banks of the Fiume Mauli, which flows through a rocky hollow, with cultivated slopes, and banks shaded by chesnuts. Up this glen you ascend for some miles towards the village of Giarratana, which crests a hill at the head or northern end of the hollow, while Ragusa, with its spires and domes, crowns its double height at the lower extremity. The path, though not formed by man, is far smoother than the streets of most Sicilian towns, for it traverses level strata of rock, like huge slabs of pavement. Nature imitates art again in the cliffs of the glen, whose horizontal strata crop out so as to resemble walls, showing one course above another of crumbling masonry, with detached blocks lying on the slopes beneath. Leaving the glen, you ascend to the crest of a ridge, commanding an extensive view over a wild country, with the sea in the S.E., and hills around you all flat-topped and composed of horizontal strata, rising ledge above ledge like steps to the summit. Heights of this singular form bound your horizon on every hand. On them stand Giarratana and Monterosso to the N.W.; Buscemi crowns a similar plateau in the N.E.; and a long range, loftier than the rest, and indented with deep bays, rises high above you to the E., on whose topmost and whitest crag once stood the Greek city of Acræ, while in a hollow behind it now nestles the town of Palazzolo. At 12 m. from Ragusa you begin to ascend the steep slopes towards this town, and wind along them, through olives, corn, or lentiscus, and over a carpet of wild flowers, with a valley at your feet dark with olives, oaks, and chesnuts, and a rich undulating country beyond, till you reach the cliffs of La Pineta and Acremonte, and entering the pass between them find yourself at the gate of Palazzolo.

49 m. PALAZZOLO, described in Route 19, p. 362.

The path to Sortino for the first 3 m. is rugged beyond conception, trying alike to the feet of the surest mule, and to the nerves of the coolest rider. It descends the steep hill of Palazzolo, whose stony slopes on this eastern side are patched with corn, or sprinkled with olives and almonds, and in parts hollowed into sepulchral chambers. The road appears to have been at one time paved, but it is now a mere series of ledges of rock, worn into deep holes by the feet of mules. About halfway to Cassaro you enter a smoother path and a wooded country—old oaks mingled with ilex, and hung with ivy and creepers. In the cliffs above the road are tombs of Greek construction, both niches and chambers. The path, which presently branches to Floridia and Syracuse, does not enter Cassaro, but leaves it to the l., on bare heights overhanging a deep ravine. It then ascends through open stony downs, with a bare, treeless country on the rt., but a wide stretch of ilex-groves in the valley on the other hand. It next traverses a most picturesque wood of oaks, chesnuts, and ilices, some mantled with ivy, others bare and hoary with age; and emerges again on the stony downs which girdle the wooded summit of this height, and which yield a scanty pasturage to sheep and cattle. This ridge commands a wide view to the E., comprising Syracuse on the far horizon. You pass the ruins of a feudal castle, and descend to the beautiful vale of the Anapus, here shaded by groves of chesnuts and oranges. Crossing this stream, you remark, sunk in the cliffs on the rt. bank, an ancient aqueduct, which still conveys water to Syracuse. Then climbing a steep path amid corn, olive and carob-trees, you reach the bare summit of a ridge from which Pantalica, with its countless caverns, opens to the view.

PANTALICA.

Pantalica has usually been described as a "rock-city," as inhabited by some troglodyte race among the early people of Sicily, who lived in the most remote

ages, before mankind had acquired the art of constructing houses, and were content to dwell in holes and caves in the rock. This interesting theory is dispelled at the first glance. The numberless caves on this site, save a few of natural formation, are one and all of sepulchral character; the "rock-city" resolves itself into a necropolis, and the ancient town, whose dead have been here interred through many ages, must have occupied one of the neighbouring heights. The antiquary will not hesitate to place it on the height at the junction of two deep and converging ravines. In that to the E. there are comparatively few traces of sepulture; but that on the other side of the city is full of tombs from the stream at its bottom to the brow of the table-land above, the slopes on either hand being scarped into tiers of low cliffs one above the other, each being honeycombed as thickly as a rabbit-warren. This ravine winds round to the W. and N., and there narrows so much that the cliffs with their drapery of foliage seem to meet overhead, and the trees to stretch across, while huge masses of rock detached from the heights almost choke the oleander-fringed stream. Independently of its antiquarian interest, the site is picturesque in the extreme. The tombs are in general either arched niches, to hold cinerary urns, or small chambers entered by a very low door, and containing a single bench hewn from the rock. A few are larger, but most have but one chamber. One, called *Grotta del Santuario* shows a face painted on the wall, with traces of a crucifix, almost obliterated, and of the Virgin in another corner of the tomb; marking it as of Christian date or appropriation. The *Grotta della Maraviglia*, in the cliffs opposite the city-height, is a vast cave, apparently of natural formation, but applied to the purposes of sepulture. It contains 5 distinct halls or chambers, which stretch into the hill some 300 paces. On the E. side of the city-height is an interesting natural cavern called *Grotta Trovata*, to reach which one must descend the steep slope with much care. It has a very narrow mouth, which can only be entered on all fours, but after a long penance of this sort, the explorer enters a series of chambers, decorated with stalactites and stalagmites.

Sir Chas. Lyell tells us that "during the great earthquake of 1693, several thousand people were at once entombed in the ruins of caverns in limestone at Sortino Vecchio (the name sometimes applied to this ancient site); and at the same time a large stream, which had issued for ages from one of the grottoes below that town, changed suddenly its subterranean course, and came out from the mouth of a cave lower down the valley, where no water had previously flowed. I learned this from some inhabitants of Sortino in 1829, and visited the points alluded to."

On the height of the ancient city, no walls are visible, but large hewn blocks mark the site of some building, which the peasantry designate as "*il Castello.*"

The city which anciently occupied this site is generally supposed to be *Erbessus*, Pantalica being a name which dates only from the early ages of Christianity. Erbessus was a city of the Sieuli, first mentioned as in existence in the year 404 B.C. It played a part of little importance in history—was opposed to the Syracusans under both Dionysius and Agathocles, and in the Second Punic War allied itself with Carthage, but was reduced by Marcellus. This must not be confounded with Erbessus, a dependency of Acragas, and near the source of the river of that name.

To proceed to Sortino, 1 m. to the N., you again climb the corn-covered ridge from which you descended to the ravines of Pantalica, and which commands a fine view of that town crowning the tall, tomb-pierced cliff opposite, and you descend into the intervening hollow, through which the stream flows in a deep bed of rock, and cross it by a bridge of one arch. On the steep below the town you fall into the road from Syracuse.

60 m. *Sortino* is a dull, uninterest-

ing town of 8088 souls, with mean houses of a single story, and churches without beauty or interest. It stands at the height of 1071 feet above the sea. So secluded and little frequented is it, that it has no inn, and the traveller who would pass the night there has to throw himself on the hospitality of the Capuchin friars, who will give him a cell, bread, water, and his choice between bare boards and a dirty mattress. As there is nothing to see in Sortino in the shape of art, the tourist on his road from Palazzalo to Syracuse may well omit to ascend to that town, and after seeing Pantalica, should proceed on his journey, which can easily be accomplished in a day, the mules resting a couple of hours while he explores the ravines of the so-called "rock-city."

The path from Sortino to Syracuse runs for 8 or 9 m., or half of the way, beneath the rocky heights of Hybla Major, and along the hollow of the Anapus, or of the *Fiume Arabo*, one of its branches. More exquisite ravine scenery, more beautiful or varied combinations of rock, wood, water, and mountain—richer studies of form and colour—are hardly to be conceived. At every step there is food for the artist.

More than half-way down this ravine another falls into it from the W., through which flows the larger branch of the Anapus, here called *F. Grande*, and you follow that stream for some miles further, when it takes the name of *F. del Monasterio*, passing the village of S. Paolo Solarino on the plain overhanging the rt. bank. Soon after, you leave the stream and turning southward cross the cultivated plain to Floridia.

69 m. *Floridia.*—For this town, and the road hence to Syracuse, see Rte. 19, p. 364.

78 m. SYRACUSE.—See Route 18, p. 325.

ROUTE 21.

TERRANOVA TO SYRACUSE, BY THE COAST.

	Miles.
Terranova to Scoglitti	18
Scoglitti to Santa Croce	9
Santa Croce to Scicli..	12
Scicli to Pozzallo	8
Pozzallo to Pachino	16
Pachino to Vindícari	7
Vindícari to Noto	9
Noto to Syracuse..	22
	101

This road along the coast is but a mule-path as far as Pachino, where it becomes carriageable. It is a matter of three days. The first day's journey must be to Scicli, where there is a decent inn; the second must be as far as Noto, for accommodation can be obtained at no intervening point; the third to Syracuse.

8 m. The route as far as the Dirillo is the same as that to Vittoria and Ragusa, described in Rte. 18. The path after this is most uninteresting. For some miles it follows the shore, beneath dunes of sand which extend far from the sea, and are backed by downs. After fording a small stream where it falls into the sea, you leave the beach, and cross a sandy down feathered with lentiscus, juniper, and the dwarf-palm; and after 10 m. reach the hamlet of

18 m. *Scoglitti.* This is a very small place, with hardly 100 souls. It is the Marina or port of Vittoria, from which it is 6 m. distant, and was formerly one of the most important *caricatori* on this coast. It stands in a small rocky bay, which, however, affords no shelter from the westerly gales so prevalent in winter, and which too often strew this coast with wrecks.

British Vice-Consul.—Signor C. Porcelli.

Beyond Scoglitti you cross a sandy down sprinkled with lentiscus and aromatic plants, and then descend to the shore, passing low hills of bare sand which has drifted far inland. At 3 m. from Scoglitti you reach the site of the ancient Greek city of

Camarina, now known to the peasantry, from a chapel on the spot, as the *Madonna di Camarana*. It stood on a bare down, some 80 or 100 feet high, and sinking to the sea in a broken cliff, with a ruined watch-tower at its point. Camarina was a colony from Syracuse, founded 599 B.C. near a marsh or lake of the same name; but there was little affection between mother and daughter, for in 553 B.C., when the latter had been founded but 46 years, it was destroyed by Syracuse for an attempt to obtain its independence. But in 492 B.C. Hippocrates, Tyrant of Gela, recolonized the site, and become the second founder of Camarina. In 483 B.C. it was desolated by Gelon, who carried the inhabitants to Syracuse, but was afterwards repeopled from Gela about 461 B.C. In 439 B.C. it was a third time ravaged by Syracuse, in revenge for which Camarina refused assistance to that city when besieged by the Athenians, until fortune had turned decidedly in her favour. In 405 B.C. its citizens were forced by Dionysius to abandon their homes, and accompany him to Syracuse. It was repeopled a fourth time in the time of Timoleon, 339 B.C. It fell into the hands of the Romans in 258 B.C., during the First Punic War, and in 255 it witnessed the destruction of the Roman fleet by a violent storm, which strewed the whole coast to Cape Pachynus with wrecks. Camarina was utterly destroyed by the Saracens, who captured it in 853.

The lake, near which the city was built, at one time becoming dry, a pestilence arose, which it was thought might be removed by draining the swamp. But when the citizens consulted the oracle of Apollo they received this answer, which afterwards passed into a proverb—"Disturb not Camarina; it is better undisturbed; lest, when removing a lesser evil, you produce a greater." They disregarded the oracle, however, and drained the lake, which removed the pestilence, but facilitated the capture of the city to their foes.

Of the ancient city sufficient vestiges remain to mark the site, but hardly to repay research. From the scattered fragments of its walls, and from the nature of the ground, the city appears to have been about 1½ m. in circuit. The only ruin at present above the surface is a small temple, of which a portion of the wall of the *cella*, and some large slabs of the pavement, alone remain. A little ch., called La Madonna di Camerana, has been raised on the ruins. Some scanty remains of the fortifications are still *in situ*, and a few tombs are to be seen in the neighbouring slopes. Excavations on the site have brought to light figured vases of good design, sarcophagi of terracotta, coins, &c., now preserved in the Museo Biscari, and the Benedictine Convent in Catania. The celebrated lake or marsh, "pigra vado Camarina palus," is easily recognised. It lies to the N.E. of the ancient city, and is now almost choked with rushes. It is called by the peasantry the *Biviere di Camarana;* and the *Hipparis*, which flows through it to the sea, is now known as the *Fiume di Camarana*. It is an insignificant stream, full of reeds, and bordered by brushwood. A singular feature of this site is the dunes of sand which surround it, which have drifted up from the sea, and bound it now in bare undulating hills, whose outline cuts harshly against the dark downs inland, now in ridges sprinkled with palmettos and dwarf yew-trees.

The track to Santa Croce crosses the height of the ancient city, and descends to a hollow amid sand-dunes and barren hills. It here crosses the *Frascolaro*, the *Oanis* of Pindar, which falls into the sea below Camarina on the S. Just above the stream stands the *Casino Rasselli*. The path continues through the same dreary country, having dunes of sand on the one hand, and stony downs feathered with dwarf palms of brushwood on the other, to

27 m. *Santa Croce*, a wretched town

of some 2800 souls, with houses of a single story, and no inn, or even convent, where the traveller can obtain accommodation. It stands on an eminence of slight elevation. Just below the walls to the N.W. is a fine reservoir or tank, 38 feet by 27, lined with regular masonry, in which rises a spring of very clear water. There is nothing to mark it as of ancient construction, but it is supposed by Cluver to be the Fountain of Diana, renowned by the ancients as affording a test of chastity; its waters refusing to mix with wine when poured out by impure hands. But the spring at Cómiso, which feeds the Hipparis, and washes the walls of Camarina, has superior claims to the honour of representing that sensitive fountain. See Rte. 18, p. 317. From Santa Croce a path runs northward to Vittoria, 10 m. To Ragusa it is a distance of 18 m. by the banks of the Fiume Mauli, and to Modica somewhat further.

Santa Croce stands a few miles inland. The coast below it is very flat, and it runs to a point in the low headland of Capo Scalambri, anciently the promontory of *Bucra*, terminated by a tall lighthouse. Just to the E. of this is the little bay of *Porto Secco*, the ancient *Caucana Portus*, the port where the fleet of Belisarius anchored on the way to Africa, and where Count Roger assembled his ships for his expedition against the Saracens of Malta. As the present port is far too small to have accommodated such armaments, it is supposed that the outline of the coast has altered since those times, and that a spacious bay once existed between Capo Scalambri and Punta Longobardo.

Nothing can be more dreary than the country between Santa Croce and Scicli. The soil for the greater part of the way is so stony as almost to preclude cultivation and even vegetation. Corn and vines struggle for a scanty nourishment on the stony downs, where even the hardy palmetto and cactus attain but a stunted growth. The only break in this monotonous tract is afforded by the *F. Mauli*, or *F. di Ragusa*, which flows between steep banks, and is shaded by oleanders and fine carob-trees. A road here runs northward to Ragusa, some 15 m. distant. Another turns down in the other direction to *Torre Mazzarelli* on the coast, the *caricatore* or port of Ragusa. This is a mere hamlet around a mediæval fort, with a square battlemented tower. The direct route to Scicli runs over stony downs, but the muleteers prefer to make a détour by the coast, as less wearisome to their beasts than the rugged path inland. Striking the shore at Mazzarelli, you proceed among scattered rocks and stumps of trees torn up by their roots, the relics of some extinct forest, which strew the beach, and beneath low cliffs of breccia, to the mouth of a small river, the *Fiume di Scicli*. You ford this, and, a mile or two beyond, reach *Donna Lucata*, a corruption of "Aynlucata," the name given by the Saracens to a fountain on the shore close to the sea. The rocks here are in horizontal strata, and are divided into blocks, like pavement on a gigantic scale. Here you leave the shore and proceed for the 5 intervening miles to Scicli, over grey, stony, arid hills, with luxuriant cultivation and foliage in the hollows. Or you can proceed along the coast to *S. Pietro*, the *scaro* or port of Scicli, from which a good road leads to that town. On the way, below the sand-dunes of Punta Corvo, stands a tower which marks the spot where the telegraphic cable enters the sea for Malta, 60 m. distant.

39 m. *Scicli*. *Inns:* "Locanda del Carmine," or "di S. Niccolo," and "L. del Castello." The former is the better, and is kept by Giovanni Fiascavallo, who also acts as cicerone. Clean beds.

Scicli is a town of 11,000 or 12,000 souls, built in a hollow at the foot of several steep heights separated from each other by ravines. The streets are clean and well paved; many of the houses are imposing, with their heavy balconies resting on massive corbels. The chs. are numerous, all of modern construction, and some with architectural pretensions. The *Chiesa Matrice*, which stands half way up the slope above the town, is of neat architecture, but its

façade is unfinished. *S. Francesco di Paola* is an elliptical ch. with a convex façade. The Church of the *Cappuccini* contains a Deposition by *Filippo Paladino*, and in its sacristy an early picture by *Antonio di Palermo*, 1497, probably identical with Antonio Crescenzio. *Santa Maria la Nuova*, in the ravine so called, is a new ch., in part built by *Giuseppe Venanzio Marvuglia*, a modern Sicilian architect of renown. The high altar is rich in native agates. The altarpiece is a Nativity of the Virgin, by *Conca*. In the sacristy is a Martyrdom of St. Adrian, who is represented placing his foot on the block, to be severed by the executioner. It is attributed, but incorrectly, to Rubens.

The ravines in the neighbourhood of Scicli, and the cliffs which overhang them, have many grottoes and niches, evidently of sepulchral character, and which show habitation in early times. The city, which is generally believed to be the ancient *Casmenæ*, did not occupy the site of the modern town, but probably the summit of the height above it, now known as the Costa di Santa Lucia. Casmenæ was founded by Syracuse 90 years after its own foundation, or 644 B.C. Of its history we know but a single fact, which is that, while Gelon reigned in Gela, the oligarchs of Syracuse, called Gamorri, were driven out of that city by the people and their own slaves, and took refuge in Casmenæ. The rock is in horizontal strata of fine yellow tufaceous sandstone, easily worked, but too soft to retain its form through many centuries; on which account there is little on the site in the way of sepulchres to interest the tourist. There is, however, a fragment of Roman pavement in rude mosaic, and several subterranean passages cut in the rock, leading, it is said, to springs of water.

From Scicli there is a carriageable road to Modica, 5 m. distant. But the direct route to Syracuse leaves Modica a mile to the l., where it falls into the high road from that city to Spaccaforno. On leaving Scicli it ascends the bare height called La Balata, and then crosses stony downs separated by low walls of loose stones into fields, with a scanty cultivation of corn and fruit.

The route by the coast from Scicli to Pozzallo traverses a country of similar character.

47 m. *Pozzallo*, a small town of 2728 souls, the port of Modica, and the principal *caricatore* of this district. It has several magazines, a small pier, and a feudal palace and fortress, erected, it is said, by the famous Bernardo Cabrera, Count of Modica. It is a flourishing place, with a growing trade and increasing population. Live stock, fruit, and vegetables are shipped hence to Malta, from which it is distant only 60 m. From Pozzallo it is 6 m. to Spaccaforno, 12 to Modica, and 20 to Noto.

On the shore, 2 m. E. of Pozzallo, stands the little ch. of *Sta. Maria Focallo*, built on the ruins of an ancient temple, and there are other traces of early habitation on the site. This spot was noted in Fazello's time for the frequent occurrence of the Fata Morgana. 4 m. beyond is the mouth of the Busaidone, the stream which waters the glen of Ispica; and 4 m. further E. is a small shallow bay, on whose eastern point stands the wretched village of *Castellaccio di Marza*, surrounded by a crenated wall. In the centre of the bay a spring of fresh water rises through the sea, like the fountain of Arethusa at Syracuse. This is generally supposed to have been the *Portus Odysseæ* of antiquity. The present little bay of Marza may have been but the entrance to the port, and the salt marsh behind it, now broken by *pantáni*, or lagunes, may have formed the ancient harbour, since choked up. By some, however, the Portus Odysseæ is supposed to have been in the adjoining bay to the eastward. Whichever it may have been, it was this harbour that was the haunt of the pirate Heraeleo, whose audacity and success in destroying the Roman fleet are described in such forcible language by Cicero in his fifth Oration against Verres. From this port he sallied forth and captured the Roman galleys as they left the port of Pachynus, and, driving them ashore

at Helorus, he set them on fire, the blaze lighting up the country to a great distance, to the terror of the Syracusans, and disgrace of the prætor Verres, who was not to be roused from his revels, even by the conflagration of the Roman fleet.

The track, after crossing the Busaidone, runs along the level shore to

63 m. *Pachíno*, a town of some 3500 souls, but no inn. It is 12 m. from Rosolini and 16 from Noto, and a carriage-road, recently finished, connects it with the latter town and Syracuse. It stands on a green eminence which rises like a huge tumulus from the plain, and the large square ch. on the summit is a conspicuous object throughout this part of the coast. The town, though preserving an ancient name, is entirely modern, having been founded by the Prince of Giardinelli in the last century.

The ground to the S. of the town is low, swampy, and desert, overrun with heath, myrtle, lentiscus, palmetto, and juniper; and abounding in game, reptiles, and insects. It contains an extensive lake of salt water, with two wells of fresh water between it and the sea. The reeds and shrubs around the lake shelter an abundance of wild fowl. "From the shape of the beach that shuts up this lake," says *Admiral Smyth*, "I have no doubt of its having been once open, and that it was the *Portus Pachynus*, where the Roman fleet was so disgracefully moored by the drunken Cleomenes, and where the hapless sailors were compelled by hunger to devour the roots of the dwarf palm, which still flourishes in prodigious quantity."

6 m. S. of Pachíno, and the same distance to the S.E. of Marza, is the *Isola delle Correnti*, the most southern point of Sicily. It is a low rock of sandstone, divided from the mainland by a shallow passage. A lighthouse is being constructed on the island. The coast here is very low, and it sinks still lower as it approaches its termination in Capo Passaro.

3 m. to the N.E., and 4 S. of Pachíno, is the little harbour of *Porto Palo*, with the village of that name a short distance inland. The low rocky point to the E. of this bay is *Capo Pássaro*, the *Pachynus* of antiquity, one of the three horns of Sicily, the τρεῖς ἄκραι, which gave it the name of Trinacria. The point is so low that it is dangerous to approach it at night.

"Hinc altas cautes, projectaque saxa Pachyni
Radimus."

Virg. Æn. III., 699.

To the N. of the cape lies the *Isola di Pássaro*—"solum insulare a mari turbati Pachyni"—composed of a curious aggregate of marble, lava, tufa, cinders, and oceanic deposits. It breaks on all sides into low but steep black cliffs, save where it is joined to the main by a sandy spit, covered with two feet only of water. On its eastern point stands a square fort, on which is a lighthouse.

Opposite the Isola di Pássaro is the *Tonnara* of the same name, which gives employment during the season to some hundreds of people. The coast to the N. is low, wild, and desolate; the soil is formed of argillaceous tufa and volcanic cinders in horizontal strata, intersected by streams of lava; yet it is said to be naturally fertile. 5 m. N. of Cape Pássaro stands the *Tonnara di Marzamemi*, one of the largest tunny fisheries in Sicily, the salt lake behind it affording a ready means of curing the fish. Between this point and that of Vindícari to the N. stretches a fine bay, on whose shore lies the hamlet of *Porticella di Reitano*. A little to the N. of this spot, on a peninsula formed by a lake and salt-works, and between the road to Noto and the sea, are the remains of an ancient city, scattered over a considerable tract, but in so dilapidated a state as to present a mere chaos of stones. This is supposed by some to be the *Ichana*, by others the *Imachara*, of antiquity, but there is nothing to identify it with either.

About 3 m. further N. you cross the *Tellaro*, or *Abisso* (anciently *Helorus*), flowing between wooded banks through the wide green plain. So low is the land here that, though in summer this stream is almost dry, in winter it

often overflows the neighbouring country for a considerable distance. Here, between the road and the sea, on an eminence of no great elevation, stood the ancient city of

Helorus, on the l. bank of the river from which it took its name. The spot is sometimes called by the peasantry *Moriporco*, but more commonly *Stampaci* (*i.e.* Sta in pace), from a tower of that name built by Blasco d'Aragona, Count of Mistretta, in 1312, which is now in ruins, and is called the *Castello*. Few traces of ancient times now remain above the surface. Broken pottery as usual strews the site, and there are some remains of the fortifications, especially on the cliff overhanging the sea, where are many blocks *in situ*. A gate is also to be traced leading down to the ancient port, and a staircase cut in the rock on the same side of the city. On the N. side the walls appear to be buried beneath a ridge of sand, which has drifted up from the sea. Within the city are the foundations of several buildings, with cisterns sunk beneath the surface; and in certain places outside the walls are a few sepulchral chambers hollowed in the rock, some said to bear Greek inscriptions, and one described as of large size, with its ceiling supported by 4 massive piers of rock. The ancient port appears to have been at the mouth of the river, where there is a large pool of stagnant water, called *Pantano di Stampaci*, but it is now closed by a bar of sand. To the N. of the site is a little sandy bay, between the height of Helorus and that crowned by the lonely monument of *La Pizzuta;* and on the further point of the bay are the Helorine quarries: a low ridge connects these two heights. The Pizzuta is described in Rte. 18, p. 323.

Helorus was a Greek town, probably a colony of Syracuse, and dependent on it, for it was connected with that city by a road as early as the time of the Athenian invasion, and its possession was confirmed to Syracuse by the treaty which Hieron II. made with Rome in 263 B.C. It took no conspicuous part in history, and the only prominent event in its records is that in the Second Punic War it declared for the Carthaginians, but was reduced by Marcellus, 214 B.C.

The road from Helorus to Syracuse was anciently called *Via Helorina*, but it is not now to be traced by any fragments of pavement. It probably kept the line of the coast where practicable. This was the road pursued by the Athenians when they had broken up their camp before Syracuse, and attempted to effect a retreat. To reach Noto you cross the Falconara, and ascend the olive-clad slope, falling into the road from Syracuse, and entering the city by its northern gate.

79 m. NOTO. See Rte. 18, p. 322.

For the road hence to Syracuse see the same Rte., p. 324.

101 m. SYRACUSE.—See Route 18, p. 325.

ROUTE 22.

TERRANOVA TO SYRACUSE, BY CALTAGIRONE.

	Miles.
Terranova to Niscemi	10
Niscemi to Caltagirone	12
Caltagirone to Granmichele ..	7
Granmichele to Vizzini	8
Vizzini to Buccheri	5
Buccheri to Buscemi	4
Buscemi to Palazzolo	2
Palazzolo to Syracuse	24
	72

The road from Terranova to Caltagirone first traverses the plain of Terranova,

the Campi Geloi of antiquity, following the course of the Gela as far as Niscemi, and then ascends the mountains to Caltagirone. For the first half of the way, or to the foot of the hill on which Niscemi stands, it is practicable in summer for carriages; but as there is little commerce between Terranova and Caltagirone, the carriage-road is not continued to the latter town, and there is nothing but a steep mule-track, wretched enough in the best season, but hardly passable in wet weather. The plain of Terranova, though fertile in corn, cotton, and barilla, is dreary and treeless, the only foliage being on the banks of the river, which in a few parts are fringed with low wood; but the cheerlessness of the scene is relieved by the sublime mass of Etna, which rises before you in hoary grandeur above the intervening hills, among which Caltagirone is seen in front, Niscemi on the rt., and Butera on a distant isolated rock on the other hand. You cross the Gela four times; twice between Terranova and Niscemi, and twice between that town and Caltagirone. At 6 m. is a ruined fort, called *Castelluzzo*, built of red rubble, and standing on a conical rocky mound, in as commanding a position as any feudal baron could desire, at the head of the long plain of Terranova. As you approach the heights on which stands Caltagirone, you cross the Gela for the second time, where it flows between deep banks of clay, with tamarisks in its bed. This is at the foot of the range of bare hills on whose extremity stands Niscemi, and there is a road to the rt. leading up to that town.

10 m. *Niscemi.* (*Inn:* "La Fortuna," poor), a town of some 8000 souls, renowned for its honey, but with no interest for the traveller, who, unless he intend to take the upper road, may spare himself the fatigue of climbing to it, and proceed on his way from the Gela to Caltagirone. In 1790 this town was visited by an earthquake, and during seven shocks the ground for a circuit of three miles sunk gradually, in one place to the depth of 30 feet. Fissures opened, which sent forth sulphur, petroleum, hot water, and a stream of mud. The marvel was that it was far from any volcanic district, and in strata of blue clay. From Niscemi there is a bridle-path to Caltagirone along the heights, commanding fine views on both sides, with Etna in sight all the way. It is a ride of 4 hours. This upper road is said to be much preferable to the lower one, especially in wet weather.

From the valley of the Gela it is a continual ascent to Caltagirone, the path winding up steep slopes of white rock, or yellow clay, for the most part barren, strewn with crags, or sprinkled with dwarf palms, but here and there patched with corn-fields and olive-groves. After a few miles you enter the province of Catania. The path itself is most monotonous and wearisome, yet it commands a grand view over the Geloan Plain to Terranova and the sea, and of the towers of Caltagirone cresting the mountain peak before and above you. At the Jesuits' Convent, in a lonely hollow 3 m. below the city, the ascent of that peak begins. That ascent, called from its steepness "*La Scala*," climbs the bare slopes between the table heights of Ascara on the l. and of Samuro on the rt., till it surmounts the ridge and reaches the gates of Caltagirone.

22 m. CALTAGIRONE.—Described in Rte. 16, p. 304.

The road to Palazzolo runs eastward along the ridge of the mountain-chain which separates the plain of Catania and the valley of the Simeto from the low grounds of the southern coast. The road as far as Grammichele is carriageable, but beyond that it is a mere bridle-path, as rugged and difficult as any in this rough stony district. The mountains are calcareous, with here and there basalt.

29 m. *Grammichele*, a neat, regularly built town, of about 9000 souls, elevated 1768 feet above the sea, was founded by the Branciforte family, some century and a half ago, who peopled it with the inhabitants of the

neighbouring town of Occhialà, destroyed by the earthquake of 1693. There are 2 *locande*. A ride of 2 hours by a tolerable path across the mountains leads to

37 m. *Vizzini*, a town of 13,400 souls and 2 *locande*. The track to Palazzolo does not enter Vizzini, leaving it to the rt., but the tourist who ascends to it will find handsome buildings, and churches containing pictures worthy of attention. The *Madre Chiesa* has two—a Virgin of Mercy, and the Martyrdom of St. Lawrence, both by *Filippo Paladino* of Florence. The ch. of the *Cappuccini* has also two paintings by the same master—S. Francesco d'Assisi, and a Deposition, the latter bearing date 1607. In the ch. of the *Minori Osservanti* is a marble statue of the Virgin, by *Gagini*, dated 1537, and a beautiful picture of the Madonna and Child, by *Antonello Desaliba*, of Messina, dated 1509. *Santa Maria de' Greci* has an old triptych, representing various events in the life of the Virgin, and bearing an inscription saying it was brought from Greeee in the year 385.

The citizens claim for Vizzini the honour of occupying the site of the ancient *Bidis*, mentioned by Cicero, but its distanee from Syracuse hardly accords with his description. There are, moreover, no remains on the spot to mark it as of elassical antiquity: all we know of its early history is that it was inhabited, if not built, by the Saracens. At Vizzini the Dirillo, the ancient Achates, takes its rise.

2 m. to the S.W. is *Licodia di Vizzini*, a town of about 12,000 souls, built on a steep roek, and having a baronial castle in a picturesque state of ruin. The Church of the *Carmelites* contains pictures worthy of notice. Near this town are the remains of an ancient city of unknown name.

The geological features of this district are interesting. Tertiary strata are intermixed with volcanic matter, which is for the most part the product of submarine eruptions. "At Vizzini," says Sir Charles Lyell, "I remarked a striking proof of the gradual manner in which these modern rocks were formed, and the long intervals of time which elapsed between the pouring out of distinct sheets of lava—a bed of oysters no less than 20 ft. in thickness rests upon a current of basaltic lava. The oysters arc perfectly identifiable with our eommon eatable species. Upon the oyster-bed, again, is superimposed a second mass of lava, together with tuff or peperino."

A track runs hence S. to Chiaramonte and Modica, passing near *Monterosso* and *Giarratana*, both situated on lofty heights. The former has a population of 6000, the latter of about half that number. Beneath its walls the Mauli, or Fiume di Ragusa, takes its rise.

Around Vizzini the country is cheerful, the valley beneath it is well wooded, the slopes varied with corn and vines. Beyond, the country is still rich in corn, but the path is rugged and stony in the extreme, with continual ascents and descents. About half way to Buccheri it quits the province of Catania and enters that of Noto. Running along the crest of a high range of mountains, it commands most extensive views over the districts of Modica and Noto to the S. and S.E., bounded by the blue Mediterranean; and to the N. of the heights of Lentini and its lake glittering at their feet, of the wide plain of Catania beyond, with the Simeto and Gurnalonga winding through it, of the sublime mass of Etna in the distanee, and of a long stretch of the sea-coast towards Taormina.

42 m. *Buccheri*, a little town of Saracenic origin, cresting an eminence, and having a population of 4219 souls. The Capuchin convent here is most picturesquely situated. Buccheri is supposed to have originally oecupied the slope of a neighbouring hill to the S., on which remains are still visible. From it a path runs northward through Francofonte to Scordia. On a mountain near Buccheri is a ch. dedicated to the *Immaculata*, whieh is traditionally said to be the first Christian ch. erected in Sieily, and which contains some early Byzantine paintings. The mountains here are eomposed of old lavas, with basalt and

calcareous tufo. A path of extreme ruggedness leads along the same mountain-ridge to Buscemi.

46 m. *Buscemi*, another little town whose name betrays its Saracenic origin. It has 3140 inhab. Near it the celebrated Anapus takes its rise. From this town Palazzolo on the opposite height, overhung by the cliffs of Acremonte, and girdled by corn-fields and vineyards, is seen to advantage. The distance is but a couple of miles, but all the difficulties of the route from Grammiche leare forgotten in the presence of those of this small portion of it, where it crosses the intervening hollow and mounts the steep to Palazzolo.

48 m. *Palazzolo.*—See p. 362. The route from this town to Syracuse has been described in Rte. 19, p. 364.

72 m. SYRACUSE.—See Route 18, p. 325.

ROUTE 23.

CALTAGIRONE TO CATANIA.

	Miles.
Caltagirone to Fondaco Sotto Mineo	12
F. sotto Mineo to Favarotta ..	3
Favarotta to Palagonia	3
Palagonia to Cerami	6
Cerami to Buonvicino	12
Buonvicino to La Giarretta	5½
La Giarretta to Catania	7½
	49

The road from Caltagirone to Catania till of late years ran direct from Palagonia over the great plain to Catania (42 m.); but though this did very well in the summer and dry weather, the low swampy flat was always impracticable for carriages after heavy rains. A new road was consequently opened, which, on leaving Palagonia, turned to the E., skirting the base of the heights of Scordia, Rocca Castellana, and Bagnara, and following the rt. bank of the Gurnalonga till it met the high-road from Lentini to Catania above the Fondaco di Primo Sole. The distance was thus lengthened some 7 or 8 m., but regularity of transit was secured. The *corriera* now leaves Caltagirone for Catania every Sunday, Tuesday, Wednesday, and Friday at 13 o'clock, doing the distance in 10 hours.

This road possesses little to interest the traveller, but Etna is in sight most of the way, and is seen in his entire mass rising from the great plain of Catania. The road from Caltagirone is extremely steep; the descent to the rivulet which washes the base of the mountain is indeed the worst part of the whole route. The road then traverses a tract of corn country, surrounded by low, wild, and craggy hills, and affording no object of interest save the town of Mineo, crowning an eminence to the rt. At the hamlet of *Niscima* the road branches to that town, and runs on to Militello, Scordia, and Lentini. This branch is described in Rte. 24. Some miles before reaching Palagonia you pass hillocks of lava of various colours; volcanic blocks strew the soil in every direction; and on approaching Palagonia you cross what appears to have been the bed of a lava-torrent.

Lago de' Palici.—Near the hamlet of Favarotta, about 3 m. from Palagonia, and 2 from Mineo, in a plain below the latter town, lies the *Lago Naftia*, the ancient *Lacus Palicorum*, which presents a singular natural phenomenon. It is of circular form, and of no great size, varying in this respect according to the season, increasing with the rains, but shrinking in summer, so as sometimes to dry up alto-

gether. Commonly, however, it has a diameter of about 60 or 70 yds.; and is about 15 ft. deep. In the midst of the pool are three small craters, two of which shoot up water in jets to the height of 2 or 3 ft., with a gurgling noise; the third throws it up with less force, and is intermittent in its action. The water is turbid and greenish, and exhales an odour of bitumen. The whole lake resembles a boiling caldron, from the multitude of bubbles rising to its surface, through the escape of gases from below. Yet the water is of the ordinary temperature. It is the carbonic acid gas which, finding vent through the craters, drives it up like a fountain, and gives the whole pool the appearance of boiling. This also imparts a mephitic character to the atmosphere, so that no bird can fly across the lake. Rabbits, hares, and other small animals, which approach it to satisfy their thirst, leave their carcases on its banks. Oxen or horses, when driven into its waters, gasp for breath, and endeavour immediately to escape. Man himself cannot stand near it without suffering from headache. In the summer, when the water is dried up, you can approach the craters, which still shoot out noxious gases in furious currents.

So great was the terror impressed on the minds of the ancients by these phenomena, that they worshipped the craters, and erected a temple to them, under the name of the Dii Palici, twin deities, who were supposed to be the sons of Jupiter by the nymph Thalia. To this shrine pilgrims flocked of old, not only from all parts of Sicily, but even from Italy. It afforded also an inviolable asylum to slaves who had fled from the tyranny of their masters, and who could then make their own terms, which, from the awe inspired by the spot, were religiously observed by their owners. Not an instance is known, says Diodorus, of a master breaking faith with a slave when he had plighted his word at this shrine. Such sanctity attached to the spot, that oaths sworn by the Dii Palici, while touching the crater, were among the most solemn the ancients could impose. The lake also afforded a test of veracity; for the man who had to undergo the ordeal, swore by the gods of the lake, and committed a tablet inscribed with his oath to its waters; when if he had sworn truth it floated; if falsely, it sunk, and he himself was condemned to the flames. Tradition further records that through this lake Pluto, when he had seized the fair Proserpine on the shores of the lake of Enna, drove his fiery steeds on his way to the fountain of Cyane, through which he made his descent to his throne in Tartarus.

"Perque lacus altos, et olentia sulfure fertur
Stagna Palicorum, ruptâ ferventia terrâ."
OVID. *Met.*

The temple, which Diodorus tells us was "surrounded by porticoes and taverns, and was worthy of the majesty of the gods," has utterly disappeared. On a lofty height near the lake once stood *Palica*, a city founded by Ducetius, King of the Siculi, 453 B.C., and which in a very short time attained to extraordinary prosperity and importance, but was destroyed soon after the death of that monarch, and never after revived, leaving us no vestige of its existence save in the name of the neighbouring town of Palagonia.

18 m. *Palagonia*, a small town of 4483 souls, with a *locanda* not recommended. It is picturesquely situated on the side of a hill overlooking a charming valley, and among crags of lava, overrun with aloe, cactus, and carob-trees; but it is a wretched place, teeming with filth and misery. It is of Norman origin, but the name is probably derived from *Palica*, the ancient town which stood near the Lago de' Palici, just described. Palagonia was once the feudal property of the celebrated Catalan, Roger Loria, admiral to Peter I. of Sicily, who took so prominent a part in the Wars of the Vespers, and it now belongs to the Gravina family, giving a title to the prince who created the stone monsters at Bagaria.

From Palagonia the road crosses a ridge of heights to the *Fondaco Tre Fontane;* then, following the valley northwards till it reaches the rt. bank

of the Gurnalonga, pursues the course of that river to the E. beneath the high grounds which form the southern boundary of the great plain of Catania, and at the 10th milestone falls into the high-road from Lentini to that city.

42 m. CATANIA.—See Rte. 26, p. 387.

ROUTE 24.

CALTAGIRONE TO CATANIA, BY LENTINI.

	Miles.
Caltagirone to Minéo	14
Minéo to Militello	8
Militello to Scordia	4
Scordia to Lentini	9
Lentini to Catania	18
	53

For the first 10 or 11 m., or as far as the hamlet of Niscima, this route is the same as that to Catania by way of Palagonia, but it diverges at that spot, and continues carriageable to Minéo. From that place to Lentini it is only practicable on horseback, but at the latter town you fall into the *stradone*, or post-road, to Catania.

14 m. *Minéo* (pop. 8500). This town is situated on a commanding eminence in a range of hills which sweep round from Palagonia to Caltagirone, and bound the plain in which lies the singular volcanic lake, called Lago de' Palici. It occupies the site of the ancient *Menæ*, or *Menænum*, founded by Ducetius, King of the Siculi, 459 B.C. It was of little importance in ancient times. Minéo was one of the first places in Sicily taken by the Saracens on their invasion in 827. In Fazello's time the ancient castle and fortifications were extant.

The path traverses the hilly region which bounds the great plain of Catania on the S. The rocks are volcanic, composed of lavas of various hues, and of different degrees of density.

22 m. *Militello*, Val di Noto. This town, of 9000 to 10,000 souls, hangs on the upper and eastern slope of a lofty wooded height and is of modern construction, the earlier town having been almost entirely destroyed by the earthquake of 1693. The church of the *Conventuali* contains a picture of *Filippo Paladino*, representing the attempt to assassinate S. Carlo Borromeo. The *Chiesa Matrice* has a St. Nicholas by *Vito d' Anna*. *Santa Maria della Stella* shows a large relief of the Nativity, in porcelain, or Flemish art. In a valley below the town is the abandoned church of the same name, which was ruined by the great earthquake, but retains part of an aisle and its gateway, which is decorated with figures of the Sibyls and Prophets. Hard by this ch. is an early Christian sepulchre, hollowed in the rock, and bearing remains of ancient inscriptions. The *Chiesa del Purgatorio* should be visited for the beautiful view it commands of the Campi Leontini and of the lake. The ch. of the *Benedettini Cassinesi* also deserves notice for its fine prospect. The road descends and runs along the slope of Rocca Castellana to

26 m. *Scordia*, pop. 6000. A modern town, in the midst of a fertile and pleasing country. The *Chiesa Maggiore*, or *S. Rocco*, has a picture attributed to Caravaggio; and in that of the *Riformati* is a St. Anna, ascribed to Rubens. This town gives its name with the title of Prince to the family of Branciforte. A track runs hence to Palagonia, 5 m. distant.

Just beyond Scordia, on crossing the

Fiume Rettore, you pass from the province of Catania into that of Noto. The track continues along the slopes of the hills which overhang that stream and the Biviere, or Lake of Lentini, commanding glorious views of the Catanian plain and of Etna; and skirting the shores of the lake till it ascends to Lentini at its south-eastern extremity.

35 m. LENTINI. This town and its lake are described in Rte. 25, p. 380, where will also be found a description of the road hence to Catania.

53 m. CATANIA.—See Route 26, p. 387.

ROUTE 25.

SYRACUSE TO CATANIA, BY LENTINI.

	Miles.	Posts.
Syracuse to Priolo . . .	10	
Priolo to Sotto Melilli . .	3	1
Sotto Melilli to Villasmundo	10	1
Villasmundo to Carlentini .	6	
Carlentini to Lentini . .	3	1
Lentini to Primo Sole . .	9	
Primo Sole to La Giarretta	1½	
La Giarretta to Catania .	7½	2
	50	5

This is the post-road. The *corriera* leaves Syracuse for Catania, Messina, and Palermo, three times a week, Sundays, Wednesdays, and Fridays, on its arrival from Noto, which is generally at 2 or 3 A.M. It takes 9 or 10 hours to accomplish the 50 miles to Catania, as there is much hilly ground between the cities. The fare for a seat is 2 ducats 58 *bajocchi*, to which must be added 5 *bajocchi* to each postilion. *Vetture* are also to be had, which will do the journey in 2 days, stopping the night at Lentini. The price for a carriage, with 2 horses, is 7 dollars; with 3 horses, from 8 to 10 dollars. If the traveller insists on doing it in one day, which can be accomplished in 12 hours, including a rest of 3 hours at Lentini, he will have to pay something additional.

Steamers run from Syracuse to Catania and Messina, twice a week, reaching Catania in 3½ hours, and Messina in 10½ hours (see p. 327).

The road from Syracuse for the first 3 or 4 miles crosses the bare rocky plateau, once covered with the dense population and architectural magnificence of the ancient city; now a lonely farm or villa, a few scattered olive-trees, or a patch of corn, alone break the wide monotony of rock. It follows nearly the line of division between the component cities of Acradina on the rt. and Neapolis and Tyche on the l. It leaves the ancient city at the Scala Greca, and descends by a long winding road into the plain, passing, after half a mile, a little bay now called *Stentino*, but of old, *Portus Trogilus*. The coast is here much indented with such bays; one of them, about 2 m. N. of the Scala Greca, is supposed to be that of *Leon*, where the Athenians landed to commence their siege, in 414 B.C.; and where Marcellus, when he had failed to take Syracuse by assault, took up his quarters for the winter. The plain for some distance inland is as rugged and rocky as the surface of the plateau you have just left, and in many parts is furrowed with deep ruts, running from the sea towards the ancient city. As you advance, you obtain a fine retrospect of the long plateau it once covered, rising from the sea in low cliffs at Cape Panagía, and stretching back for some miles, here in a broken wall of grey rock, there in green olive-clad slopes, and rising to its greatest altitude at its termination in the tower-crested height of Belvedere. At right angles to this ridge, and bounding the plain to the E., at some

miles inland, are the much loftier cactus-hung cliffs of Hybla, horizontally stratified and level at the top, but with their face picturesquely broken and indented.

Magnisi.—About 7 m. from Syracuse you are opposite the low, bare, green promontory of *Magnisi*, apparently an island, but connected with the shore by a sandy isthmus. On it stands a farm or two, and at the point is a *tonnara*, one of the largest in Sicily. Some white pyramids on the shore mark the salt-works of *Sajona*. This promontory is the ancient *Thapsus*, sung by Virgil,

"Vivo prætervehor ostia saxo
Pantagiæ, Megarosque sinus, Tapsumque jacentem;"

and by Ovid,

"Hinc Camarinam adit, Thapsonque et Heloria Tempe;"

and one of the first sites on the coast of Sicily that was colonised from Greece, though its citizens soon deserted it for Megara. In the little bay to the S., between the peninsula and the shore, lay the fleet of the Athenians, at the commencement of their siege of Syracuse, before they took possession of the great harbour.

La Guglia.—Half a mile beyond the isthmus, and 2 or 3 furlongs to the rt. of the road, stands a large monument in the corn plain, consisting of a square pedestal or basement, on which now lies a shapeless mass, originally, perhaps, a cone; the whole is of regular masonry, in 15 courses, without cement, and much dislocated. It is now about 23 ft. in height, but must have been much loftier. Fazelli says it was entire in his day, but was shattered by the earthquake of 1542. This monument is generally supposed to have been a military trophy, erected by Marcellus, to commemorate his conquest of Syracuse, whence it has received the name of *Torre di Marcello;* but this is mere conjecture; its true purpose and origin have never been determined. It was more probably a sepulchre.

10 m. *Priolo.*—2 m. beyond the Guglia you reach the wretched hamlet of Priolo, with 500 inhab., and something called a *locanda*, but too dirty to be entered. The plain is here richly cultivated with corn, wine, and olives, and the sugar-cane was formerly extensively grown here, till the introduction of sugar from the Brazils threw it out of cultivation. A bridle-track, 1 m. beyond Priolo, turns to the r. over corn-downs to Augusta, 8 m. A mile further, another path turns to l., running along the slopes of the mountains to Melilli, 5 m. from Priolo, seen glistening in the sun from the brow of the cliffs of Hybla, at the height of 917 ft. above the sea. The road from below Priolo ascends and tends inland towards the heights, whose foot it reaches beneath the town of *Melilli*, where is the post-house. Here a road branches to

Melilli, 2 m. distant, a small place of 4000 inhabitants, with no remains even of mediæval times, the earlier town having been utterly destroyed by the earthquake of 1542. Yet the tombs in the cliffs around prove that the site or its neighbourhood was inhabited in ancient times. The Sicilian antiquaries find the origin of its name in "Mele Ibleo;" and there can be little doubt that it is derived from the honey, which these mountains still, as of old, produce in abundance, which was considered by the ancients to rival that of Hymettus.

"Tum quæ nectareis vocat ad certamen Hymetton
Audax Hybla favis."
SIL. ITAL.

It is still preferred to every other honey in Sicily. It has the peculiar aromatic flavour of the wild flowers from which it is collected.

"Nerine Galatea, thymo mihi dulcior Hyblæ."
VIRG. *Ecl.*

"Cana prius gelido desint absinthia Ponto,
Et careat dulci Trinacris Hybla thymo."
OVID. *Trist.*

Below Melilli is a singular hollow called *Pozzo degli Martiri*, where the limestone strata at the head of the valley are arranged in a succession of

many terraces rising one above the other like the seats of an ancient amphitheatre, for which the name vulgarly attached to the site shows them to have been mistaken. These ledges have probably been produced by the denuding action of the sea when this coast was submerged, and the series of escarpments shows the different levels at which the water stood at so many distinct periods.

The road descends by many windings into a deep rock-girt glen, with cliffs pierced with small sepulchral chambers, and with fine clumps of fruit-trees on the banks of the *Fiume Belluzza*, which traverses the hollow. It then ascends to a rocky plain sprinkled with the olive and ilex, with an undergrowth of myrtle, lentiscus, and aromatic plants, while the yellow or grey cliffs of Hybla tower on the l.; and over the wide downs seaward the city of Augusta is seen at the mouth of its broad bay. The scenery increases in romantic beauty as the road crosses a succession of glens, or rather dingles, whose slopes are strewed with crags mingling with trees and shrubs, and through whose hollows fret rocky torrents fringed with oleanders. They are called from the bridges which span them, *Ponte di Braccilino*, *P. Marcellino*, *P. della Villa*. On the verge of the first stands the old post-house of *Manderazzo*. On leaving the last you reach

23 m. *Villasmundo*, commonly called "*La Villa*," a wretched hamlet whose hovels, without glass or chimneys, recall the misery of Ireland. Ascending from this, you turn to the E., and cross an open bleak heath strewn with volcanic rocks, and apparently a lava stream. It commands a wide panorama over corn downs of the snow-veiled mass of Etna; of the coast, which to the N. stretches in a sandy beach, enclosing wide lagunes, to Catania, to the E. shows the bay, the peninsula, and fortified town of Augusta, and southwards trends far away in low shores, broken only by the little promontory of Magnisi, to the long ridge of ancient Syracuse, which conceals the modern town from view. Before you, or to the W., stands Carlentini, whose yellow walls crest the high broken cliffs opposite. As you approach it, you descend into a deep hollow, with olives and carobs on its slopes, mingling with huge crags in picturesque confusion. The ground around, you may observe, is in part of volcanic formation, but, as in many other districts of the Val di Noto, the stratified calcareous rock here overlies the igneous to a great depth. It is a long, steep ascent to Carlentini, and just before entering it a splendid prospect opens to the N. of Etna, the plain of Catania, and Lentini, with its lake, at the foot of richly-wooded heights.

29 m. *Carlentini* (pop. 4689).—A town built by Charles V. as quarters for his troops in Sicily, and placed on this height to be above the pestiferous atmosphere of the country beneath, is surrounded by fortifications, and from a distance has a commanding and picturesque appearance. But since the earthquake of 1693, which partly destroyed it, it has never been more than a mean town; in its plan and low houses still reminding you of a camp. It has 2 *locande*—"Hotel de France" and "Albergo Villa d'Italia"—where those who dread malaria at Lentini may halt for the night. From the further gate of the town a magnificent prospect opens of Etna, with its many craters studding its slopes, and of the wild mountains beyond, from Taormina on the rt. to Castrogiovanni on the l., of the blue Straits and grey coast of Calabria, all seen beyond the wide bare Leontine Plain, with Lentini itself amid the ravines and broken ground at your feet, below which its lake gleams out like a silver buckler. Among the mountains to the W. are seen the towns of Scordía, Militello, and Francofonte. A steep descent of nearly 3 miles at the brink of a ravine full of fruit-trees leads to

32 m. LENTINI.—*Inns*—Several, as this is a place much visited by *vetturini*—"Albergo della Vittoria;" "Albergo

all' uso del Paese;" "Nuovo Albergo d'Italia." The "Leon d'Oro," in the Piazza, can be recommended for clean beds and much attention. The water at Lentini is bad; fish from the Biviere in great variety, and excellent; game also in winter and spring is abundant.

Lentini stands at the foot and on the lower declivity of a hill which is cleft into three deep ravines, and which is composed of calcareous rock full of marine deposits, resting on beds of lava of very early formation. The town has suffered greatly from the effects of earthquakes, particularly of that of 1693, which overthrew it, so that the present buildings are entirely of modern construction; a poor, ill-built place, of low houses and with few edifices that can be called respectable. Many of the buildings are constructed, and the streets are paved, with lava. There are 2 parish churches, 7 convents for monks, and 2 for nuns; and the population is 7962, chiefly agricultural. The citizens hardly look so cadaverous as those of Carlentini; but from its proximity to the Biviere with its rice-grounds on the one hand, and to the lagunes and marshes of the coast on the other, Lentini cannot be healthy in summer. The women here do not wear the long black *manto* of Catania and Syracuse, but a short white blanket on their heads, called "*mantellina*."

Lentini is the representative of *Leontini*, which claims to be the most ancient city in Sicily, the abode of the savage Læstrygons, the cannibals of ancient fable, and before the Greek colonisation of the island was at least inhabited by the Siculi, who were expelled by the Chalcideans from Naxos, in 730 B.C., only 5 years after the foundation of Naxos itself. The frequent occurrence of the lion on the coins of this city shows the origin of its name. To the natural strength of its position, and the extraordinary richness of its territory, it owed its rapid rise to importance, so that at an early period it was enabled to found the colony of Eubœa. Leontini was the first Greek city in Sicily that was governed by a tyrant, Panætius usurping that power 609 B.C. In 498 B.C. it fell under the yoke of Hippocrates, Tyrant of Gela, and subsequently under that of Gelon and Hieron of Syracuse, the latter adding to its population the inhabitants of Naxos and Catana, whom he had driven from their native cities. When these three Attic colonies regained their liberty, they formed a league to oppose the preponderating power of Syracuse, and the other Dorian cities of Sicily. But from her proximity to her powerful adversary, Leontini soon fell into a state of dependence, to raise her from which was one of the avowed objects of the Athenians in undertaking that expedition against Syracuse, which met with so disastrous a termination. From that time, with little interruption, Leontini continued subject to Syracuse, always sharing her misfortunes, never her prosperity, till Timoleon drove out the tyrant Hicetas, and restored it to independence; yet it fell under its old yoke at the treaty which Hieron II. made with Rome 263 B.C. It was in one of the narrow streets of Leontini that the grandson and successor of that monarch, Hieronymus, the last native tyrant of Syracuse, was assassinated, 215 B.C. Under the Romans, Leontini was a place of no importance; its territory was still well cultivated, but the city itself, in Cicero's time, was "misera atque inanis." It was taken by the Saracens in 847.

Leontini had the honour of giving birth to the celebrated Gorgias, the renowned orator and philosopher, who successfully pleaded her cause at Athens, where he afterwards taught the art of rhetoric to Alcibiades and other illustrious Greeks. He was born 480 B.C., and is said to have lived more than 100 years.

Beyond sepulchral caves and a few sewers in the cliffs around Lentini, there are no remains of the ancient city extant. Earthquakes have destroyed alike the ancient and mediæval structures; and all that is to be seen on the spot is a few Greek vases found in the neighbourhood, and coins, of

which Signor Tello has a collection on sale. Yet the position of Leontini is so minutely described by Polybius, that there can be no doubt of the identity of the site. In ancient times the summits of the cliffs overhanging the town were covered with temples and houses. To gain a clear idea of the position of Lentini and its picturesque environs, the tourist should ascend to the *Capuchin Convent*, on the heights to the W. The ch. contains an altarpiece of the Crucifixion, ascribed to Tintoret, though only a copy of his picture in S. Rocco at Venice. The view from this spot over the town, its ravines, its lake, and the vast plain of Catania, to Etna and its mountain satellites, is superb. The many caves in the neighbouring cliffs are vulgarly believed to have been the abodes of the fabulous Læstrygons; but there can be no doubt that, though now in great part shapeless, they were constructed as tombs by the old Greek inhabitants. On the summit of the cliff to the N., now occupied by the ruins of a mediæval tower, is supposed to have stood the fortress of *Bricinniæ*, mentioned by Thucydides, and its name is traditionally preserved in the modern appellation of *Torre Bercina*.

Biviere di Lentini.—It is but a mile, though a long one—"*un miglio grasso*"—from Lentini to its lake, the largest in Sicily, lying in the midst of a bare green country, just at the verge of the great Catanian plain. In winter it is about 19 miles in circumference, but in summer it shrinks to half that size, leaving a feculent margin of mud and swamp, which poisons the atmosphere for miles around. It was originally of much smaller size, but in the reign of King Martin I., at the commencement of the 15th century, the Prince of Butera, to whom it belonged, contrived to enlarge it considerably, by persuading the King to allow him to turn a stream into it, under pretence of forcing a passage to the sea, and carrying off its mud and slime. But after admitting the water, he gave it no exit, and thus enlarged his fish-pond at the expense of his neighbours. It still belongs to his descendant, who derives a considerable revenue from the sale of the fish. These are chiefly eels, tench, grey mullet, barbel, and various crustacea. Of the roe of the mullet a sort of *caviare* is made, called "*bottarga*," very salt and tarry in flavour, but relished by Sicilian palates. Numerous boats are employed in fishing on this lake. There is also an abundance of game on its shores and waters. Some wild fowl are to be found here all the year round; but winter is the season for the "*caccia di penna*" in the Lake of Lentini. In November and December these waters swarm with wild duck, mallard, widgeon, teal, and other varieties of aquatic fowl, and the banks are alive with snipe and woodcock. To enjoy this sport, it is necessary to obtain permission from the Barone Gaetano di Girólamo, the keeper of the lake, who grants it gratuitously; and boats are to be hired at moderate rates.

On leaving Lentini you traverse a cultivated valley, with tombs in the cliffs to the rt. of the road; and at 2½ m. cross the *Fiume delle Ammalate*, or *F. San Leonardo*, by the Ponte di Sabuci, a bridge of several arches. You then ascend bare green heights, and cross treeless downs for some miles, having a magnificent view over the wide plain to Catania, sparkling at the foot of Etna, with Aci Castello and the Cyclopean Islands on the coast beyond, and the mountains of Calabria on the other side the Straits. To the l. of the mighty volcano, your eye is caught by the isolated heights of Paternò and Centorbi, and then scans the horizon westward to the mountains of Castrogiovanni, Aidone, and Caltagirone. Beneath you, on the other hand, stretches the low sandy coast, with the little bay and village of Agnone, and the marsh, called Il Pantáno, swarming with wild fowl. Southwards lies the green vale of Lentini, with that town at the foot of its wooded hills, Carlentini on the high ridge above it, and the Biviere

or lake at its foot. The low downs around, with their monotonous green surface, broken only by ridges of rock, or here and there by a conical hut of rushes, remind you of the Campagna of Rome. Just after the 10th milestone from Catania, the road meets the *stradone* from that city to Caltagirone, by way of Palagonia. A mile beyond is the

41 m. *Masseria di Primo Sole*, formerly the post-house, from which the road descends to the plain, and the ferry over the Simeto.

42½ m. *La Giarretta.*—This is a turbid stream, flowing in a muddy bed, between low banks of grey clay, fringed with cactus and tamarisk. It is not more than 20 yards wide, and might easily be bridged over; but bridges not being "roba di Sicilia," it is crossed by a *pont volant*, as it appears to have been from time immemorial. For these are the "rapidi vada flava Symæthi," sung by Silius Italicus. The river is the ancient *Symæthus*, now *Simeto;* and it takes its alias of *Giarretta* from the ferry-boat on this spot. It contests with the F. Salso the honour of being the largest river in Sicily, and has three great branches; the most easterly, retaining the name of *Simeto*, takes its rise in the Heræan mountains, N. of Troina, and washes the western base of Etna; the *Dittaino* rises in the mountains N. of Castrogiovanni, and joins the former stream below Motta; and the *Gurnalonga*, which flows from the mountains of Caltagirone, and becomes a confluent of the Giarretta not far from its mouth. This river abounds in eels and mullet, the latter renowned in ancient times. But its most valuable product is amber, which is found at its mouth in considerable quantities, and of different colours—red, yellow, and black. It is singular that this mysterious material is never found on the banks higher up the stream, though it is believed to be washed down from the interior. The Symæthus anciently formed the boundary between the territories of Catana and Leontini; the vast plain it waters, now the

Piana di Catania, was anciently the *Campi Leontini*, or in fabulous times the *Campi Læstrygonii.*

> "Prima Leontinos vastarunt prælia Campos,
> Regnatam duro quondam Læstrygone terram."

Its fertility was renowned of old. Wheat is said to have here grown spontaneously; and Ceres to have here first taught mankind the practice of agriculture. Even in historic times this plain was unsurpassed in fertility by any part of the island. Cicero calls it "caput rei frumentariæ," and "uberrima Siciliæ pars." The soil, a stiff alluvial clay mixed with the detritus of volcanic rocks, is as rich as ever; but its fertility is not now developed, for large tracts are left fallow, or serve only for pasturage.

From the ferry a mule-track turns eastward along the coast to Agosta. At this river you pass from the province of Noto to that of Catania.

The road runs straight across the level plain, here sown with corn or flax, there covered with numerous flocks and herds. Low dunes, fringed with the olive and cactus, shut out a view of the sea. As you approach it from this side, Catania, with its many domes at the foot of Etna, has a most imposing aspect; while the groves in front, the hills behind, dark with foliage, and the cultivated slopes inland, studded with trees and villas, throw it into strong relief; and were it not for one thin black line beneath the city, you could form no conception of the desolation and sterility which reign over such wide tracts in the neighbourhood of Catania. After 2½ m. you cross the narrow *Fiume Galice*, and after 3½ more the old road from Caltagirone, some 40 m. to the S.W., falls into the *stradone.* Here you reach the base of Etna, and ascending through corn-fields, vineyards, and orange-groves, and passing the lava-stream of 1669, now quarried for building, the mineral springs of *Acqua Santa*, and a long line of suburban cookshops, you reach the grand gate, formerly the "Porta Ferdinanda," but

now the "Porta Fortino," the western entrance to Catania.

50 m. CATANIA. See Rte. 26, p. 387.

ROUTE 26.

FROM SYRACUSE TO CATANIA, BY AGOSTA.

	Miles.
Syracuse to Priolo	10
Priolo to Agosta	8
Agosta to La Bruca	4
La Bruca to Agnone	3
Agnone to La Giarretta	10
La Giarretta to Catania	7½
	42½

This is the track by the coast, more direct than the *stradone*, but less convenient. It can be shortened some miles by leaving Agosta to the rt., and taking the direct path from Priolo to Agnone. From Syracuse to Priolo, and from La Giarretta to Catania, you follow the high-road described in Rte. 25. The intervening distance is practicable only on horseback, and may be done in a day, by starting from Syracuse at daybreak.

At 1 m. beyond Priolo the path leaves the *stradone*, and turns to the rt., crossing wide downs of corn or rock for 2 m. to the sea. It then follows the coast for 2 m. further, crossing the mouths of several small streams, divided by bare level heights extending far inland, and breaking towards the sea into low cliffs. The third of these heights shows, in the fragments of pottery which strew it, evidences of ancient habitation. Here is supposed to have stood the early Greek city of

Megara Hyblæa, settled about 728 B.C., by a body of colonists from Megara, in Greece, who, having first built Trotilus, and then Thapsus, on the death of their leader, Lamis, removed to a town of the Siculi called Hybla, and which afterwards received the name of Megara Hyblæa. A century after its foundation it had so increased in population and power as to be able to send out a colony to a distant part of Sicily, to found the city of Selinus. In 483 B.C. Megara was taken and destroyed by Gelon, who carried off all the wealthy citizens to Syracuse, and sold the common people as slaves. Among those thus transferred was the comic poet Epicharmus, who, though a native of the island of Cos, was residing at Megara. It remained uninhabited for many years, but was subsequently fortified and garrisoned by the Syracusans as an outpost against the Athenians, 415 B.C.; and it stood a siege by Marcellus, who destroyed it 214 B.C. In Strabo's time the name of the city alone remained, immortalised, he says, by the excellence of its honey. These ruins are in all probability those of the late town of Megara, for there can be little doubt that the original city stood on the promontory now occupied by Agosta. The stream which bounds it on the N. is the *Cantara*, the ancient *Alabus*—the "Alabis sonorus" of Silius Italicus, and probably the Abolus of Plutarch, on whose banks Mamercus, Tyrant of Catana, was defeated by Timoleon.

This spot lies immediately opposite Agosta. To reach that town by land is a distance of 6 or 7 m., but across the bay it is only 3 m, and boats are generally to be found on this shore to convey passengers to the town.

18 m. AUGUSTA, or AGOSTA. (Pop. 10,500.) This town occupies a position very like that of Syracuse, standing on a low peninsula, which

projects from a prominent headland southwards so as to enclose a spacious bay, and is united to the mainland by a narrow causeway. It is also a *place d'armes*, and is similarly though more strongly fortified, the citadel on its isthmus being larger, loftier, and mounting more guns than that of Syracuse. A small detached fort, the Torre Avolos, with a lighthouse on a rock at the point of the peninsula, corresponds to the Fort of Maniace. Agosta has in addition 2 other forts—Forte Garzía and F. Vittoria—on rocky islets in the bight of the bay, commanding the approach to the town by land. They were erected by the Viceroy Don Garcia de Toledo, about 1565, who named them after himself and his wife. The harbour is larger than that of Syracuse, and not land-locked, being open to the S., though sheltered in great measure by the points of the coast from both wind and swell.

Agosta, or Augusta, is a town of modern times, with 3 long parallel streets, the principal one being well paved, having trottoirs for foot-passengers, and containing the most respectable edifices. At the N. end of this street, between the citadel and tower, is the "Flora," or promenade. The houses are generally of a single story, and, in spite of the regularity and comparative cleanliness of its streets, Agosta has an air of meanness and poverty. It contains no less than 18 churches and 7 convents, but none possess attractions for the traveller. The citizens are partly agricultural, partly commercial, exporting salt, of which there are extensive works on the shores of the bay; oil, which is excellent; wine, both white and red, sweet and dry; grain, cheese, wool, fruit, and honey.

Agosta claims to be the representative of Megara Hyblæa, and with great probability, for it is difficult to conceive that the Greek colonists would have neglected a site so similar to the acropolis of Syracuse, and have preferred to it the small hill at the mouth of the Alabus, on the opposite shores of the bay; yet it contains no vestiges of antiquity, and is a town wholly of the middle ages, having been founded by the Emperor Frederick II. in the year 1229, and peopled from Centorbi, which he razed to the ground for sedition. He also built the fortress in the year 1233, as is recorded in an inscription over the southern gate. Agosta, though so modern a city, has suffered sad vicissitudes. After the death of Manfred at the battle of Benevento, Agosta was the last place in Sicily to hold out against Charles of Anjou. In 1268 it was betrayed into the hands of the ferocious William l'Estendard, one of Charles's barons, who sacked the town and mercilessly butchered the inhabitants, so that not a living soul was left in Agosta, which for years afterwards remained desolate. In 1287, in the War of the Vespers, it was surprised by a Papal and Angevin fleet, but James of Aragon retook the citadel after a siege of 40 days. In 1360 it was burnt and razed to the ground by the people of Catania and Syracuse, under Artale Alagona. In 1551 it was taken and burnt by the Turks. And lastly, it was devastated by the earthquake of 1693, when the powder-magazine blew up, the forts were split to their foundations, the lighthouse overthrown, and more than a third of the inhabitants were buried beneath the ruins of the city. Off this town, in 1676, Duquesne, the admiral of Louis XIV., defeated the Dutch fleet commanded by Ruyter, who died of his wounds a few days afterwards in the castle of Syracuse.

A road practicable for carriages runs from Agosta to Villasmundo, 9 m., and thus connects it with the *stradone* between Catania and Syracuse.

Steamers touch at Agosta every week on their way between Syracuse and Catania, arriving from Catania on Thursdays, and from Syracuse on Saturdays. Fares from Syracuse, 4 fr. and 2·50 fr.; from Catania, 4·50 fr. and 3 fr.

From Agosta the track to La Bruca, 4 m., crosses the *Monte Ca-*

rubbassa, whose surface is everywhere rugged and uneven, and in parts strewn with blocks of black lava. This is the Xiphonian promontory of antiquity. It is renowned as the spot where the Empress Helena, mother of Constantine, landed with the true cross, which she had just discovered at Jerusalem. "A small convent is erected on the sacred ground on which it was laid, and the friars persuade the peasantry that the shadow of it is sometimes to be observed on the surface of the sea."—*Smyth.* From this the easternmost headland takes the name of *Capo Santa Croce.*

The path from the opposite shore of the bay follows the northern verge of the ancient city above the vale of the Cantara, which is shaded by olives and fruit-trees. It crosses this and the 2 rocky glens of *Marcellino* and *Molinello*, or *Garrubba*, with intervening downs, here scattered with huge crags of lava, there covered with myrtle and lentiscus, or cultivated with corn, olive, and carob-trees, till it crosses the carriage-road from Agosta to Villasmundo. Bare downs of corn extend northwards, among which dominates a mound crested with a telegraph, and bearing the singular name of *Diavolo d'opera*—"a devil of a work." Beyond this you reach the streamlet of *Porcári*, almost choked with blocks of lava; while the steep slopes above it are also strewn with lava and brushwood. This stream falls into a little harbour, where is the small village, *tonnara*, and *caricatore* of

22 m. *La Bruca*, standing on a tongue of rock, and having a square castle at its point, which dates from 1467. "This little harbour appears like a work of art, rather than of nature, as the rocks rise vertically 40 or 50 ft., and contain grottoes. Fine oysters are fished up here, and at the upper end of the creek a rivulet runs up the country to some distance, in which are found mineral bezoars. The vicinity is barren and rugged, strewed with various portions of baths, tombs, and other vestiges of antiquity."—*Smyth.* On the low hills to the rt. of the bay is supposed to have stood the ancient town of *Trotilum*, one of the earliest colonies of the Greeks in Sicily, though they soon after deserted it for Thapsus, and that for Megara, as already stated. It was built at the mouth of the river *Pantacia*, *Pantacya*, or *Pantagia*, to be recognised in the little stream of Porcari, which empties itself into the bay. The stream and its rocky port have been sung by Virgil:—

> "Vivo prætervehor ostia saxo
> Pantagiæ;"

and the noise of its stream, say other writers, could be heard through all Sicily! The fable states that Ceres, on her way through the island in search of her daughter, was accompanied by the beating of drums and tinkling of cymbals, so that every one might know what she was seeking; but on reaching this rivulet it made so much noise as to drown her music, wherefore the goddess imposed silence on it.

From La Bruca to Agnone the path crosses bare downs covered with wild flowers, commanding a grand view of Etna, Catania sparkling at its foot, the mountains of Calabria, the E. coast of Sicily, and the Straits of Messina between them. Turning to the W. the path reaches the wooded slopes which here overhang the vast plain, and descends through a grove of olives and an underwood of myrtle, broom, and lentiscus, to the sandy bay and the village of Agnuni, or Agnone.

25 m. *Agnuni*, the *caricatore* of Lentini, whence are shipped the products of that town and its neighbourhood. The little stream of *S. Leonardo*, which is crossed on the road from Lentini to Catania, 3 m. from the former city, here falls into the sea. There is a wretched *fondaco*, but the traveller, especially in the hot season, should avoid it, and push on to Catania, Agosta, or Syracuse. Here are the walls of a large Gothic ch. com-

CATANIA.
1. Porta Ferdinanda, or Fortino.
2. Porta Reale.
3. Porta Saracena.
4. Duomo.
5. Casa Comunale.
6. Seminario.
7. Università.
8. Palazzo Biscari.
9. Amphitheatre.
10. Theatre.
11. Castello Ursino.
12. Piazza S. Filippo.
13. Gesuiti.
14. Santo Carcere.
15. S. Benedetto.
16. La Rotonda.
VILLA DANIELE
ORTI DI DANIELE
ORTO DI S. SALVATORE
STRADA DEGLI ARCHI
STRADA DEL CORSO
STRADA FERDINANDA
STRADA DEL BOTTE DELL'ACQUA
STRADA DE QUATTRO CANTONI
S. STESICOREA
PIAZZA DEL DUOMO
PIAZZA DEGLI STUDII
PIAZZA STESICOREA
PIAZZA DEL BORGO
STRADA ETNEA
STRADA VECCHIA DEL BORGO
L. DEL CARMINE
PORT
MOLO
LARGO DELLA STATUA
S. DELL'OGNINA
LE CONCERIE
PORTA FERDINANDA
L. DI S. MARIA DI GESU
SELVA DE PADR
RIPORMATI
W
N
S
E

menced by the Emperor Frederick II. in the first half of the 13th cent., but never raised more than 12 ft. from the ground. In this neighbourhood some antiquaries place *Morgantia*, a city of the Siculi, where Livy mentions the Roman fleet to have anchored in the Second Punic War; but other ancient writers represent Morgantia as an inland town on a lofty height of great natural strength.

From Agnuni to La Giarretta the path lies along the sandy beach, sprinkled with myrtle, lentiscus, and tamarisk, purple stocks and wild rosemary, and bordered inland by a flat swampy country, full of *foggie*, or salt-fens, abounding in wild-fowl. The largest, not far from Agnuni, is called *Il Pantáno*, a dense thicket of low trees, brushwood, and reeds, but no water visible. Three miles from Agnuni you ford the *Forgía*, which drains this Pantáno. These fens, though in summer and autumn to be carefully eschewed, are in the cool season the resort of sportsmen, who here find an abundance of wild-fowl. Being in most parts impracticable for boats, the sportsman must wade after his game, dragging a basket behind him, while his dog swims before him. The dunes of sand by the seashore are not wholly barren, for in parts they are covered with vines, aloes, and cactus; and here and there is a farm, or conical-thatched hut, for the guardians of the vineyards. At 4 m. from Forgía you pass a large sheet of water, and soon after quit the sand-dunes, and, entering the wide corn-plain, reach the ferry over La Giarretta.

From this to CATANIA, see Rte. 25, p. 383.

42½ m. CATANIA.

CATANIA.

Hotels.—"La Corona d'Oro," in the Corso, has been renowned for nearly half a century as the best in Catania. It was established in 1819 by Giuseppe Abate, the prince of Etnean guides and of Sicilian landlords, whose praises, in every European language, are recorded in "the travellers' book," which presents a rare collection of valuable autographs, and of amusing observations in prose and rhyme, royal and doggrel. Abate was shot at his own door in the revolution of 1848 by mistake. But the reputation of the hotel has been well maintained by his maggiordomo, Don Placido, who, since Abate's death, has taken his place in the estimation of travellers. The hotel has recently been removed to a more pretentious edifice, but, with an extension of business chiefly among *commis voyageurs*, it has lost much of its quiet exclusive character so agreeable to Englishmen; so that a traveller who knew it of old has facetiously remarked that the only jewel now left in "the Crown" of Catania is Don Placido. The Corona has long been famed for its meat-pies and pancakes.

The chief rival of La Corona is the "Hôtel d'Etna," 59, Corso, kept by Tomaselli; service and *cuisine* not well spoken of. "Albergo di Roma," "La Vittoria," and "La Bella Venezia," in the same street; "La Bella Catania," "Albergo di Francia," "Leone d'Oro," and "Aquila d'Oro," all in the Stra. Garibaldi.

Cafés.—Caffe di Sicilia, Piazza del Duomo, is the best: Caffe del Simeto, Strada Stesicorea; C. dell' Europa, Quattro Cantoni; C. di Parigi.

Ices and Confectionery.—Tricomi, 119, Strada Stesicorea.

Physicians.—Dr. Buonacorsi, Dr. Calvagna, Dr. Furci, and Dr. Gemmellaro.

Surgeons.—Signor Raina, surgeon to the Hospital, enjoys a high reputation; Signor Fisichella.

Silk-Mercers.—Fragalà, corner of Strada Garibaldi and Piano del Duomo; Motta, Strada di Santa Teresa, and 4 and 5, Strada Stesicorea. The silks of Catania are in much repute in Sicily, but, though of pure material, are inferior in texture to those of France or England, and have little to recommend them in the way of design.

Sellers of Amber.—The Fratelli

Scudéri, 406, Corso; Cacciaguerra, 4, Strada Garibaldi, sell trinkets of amber found in the Simeto. Travellers must be on their guard against spurious imitations, sometimes offered for sale by itinerant vendors. Hot water will detect the fraud.

Sellers of Lavas.—Specimens of the lavas of Etna, in great variety and of much beauty, in small polished blocks, may be procured, for 4 or 5 tarì each, of Carlo Cali; of Giovanni Leone, 393, Corso; of Salvatore Guglielmino, 420, Corso; and of Domenico Scuderi, 406, Corso.

Sellers of Sicilian Costumes.—Very pretty terracotta figures of the peasantry and ecclesiastical orders of Sicily, either plain or coloured, may be purchased of Cacciaguerra, 4, Stra. Garibaldi, and of Giavonni Leone, 393, Corso. The prices are, 1 piastre each when coloured, and 10 tarì when plain. Those of Leone are the best.

Cicerone and *Guide.*—The authorised cicerone to the antiquities of Catania is Giuseppe Carofratello, who keeps the keys. As guide for the tour of the island, a nephew of Giuseppe Mosca can be recommended.

Vetturino.—Pietro Palerino is recommended.

Public Conveyances.—The *corriera* leaves Catania for Palermo every Tuesday, Thursday, and Saturday, doing the distance of 171 m. in 34 hours, roads and torrents permitting; fare, 7 dollars 3 tarì, besides a buonamano of half a tarì at every stage to the postilion.

For Messina, 66 m., the mail leaves every Monday, Thursday, and Saturday, at 7 A.M., doing it in 10 hours; fare, 2 dollars 7 tarì.

For Caltagirone, 49 m., the mail leaves every Sunday, Wednesday, and Friday, and reaches in 10 hours; fare 2 dollars 5 bajocchi.

For Syracuse, 50 m., the mail leaves every Tuesday, Thursday, and Saturday, doing it in 9 hours; fare, 2 dollars 1 tarì.

Steamers sail for Messina every Tuesday at 2 P.M., and Saturday about noon, touching on alternate Saturdays at Riposto. A boat sails for Messina and Naples every Friday at 10 A.M.; for Syracuse, touching at Augusta, every Thursday, at 10 or 11 A.M.; for Syracuse and Malta, every Sunday, at 9·30 A.M.

Situation.

We know not whether it was from its physical or moral features that Catania obtained the title of "la Chiarissima," but true it is that from whatever side it is approached it has a most imposing appearance; its white and yellow buildings sparkling from the black lava-beds or dark groves that encircle the city; its many domes and towers cutting the clear blue sky; and the mighty mass of Etna, studded with villages, forming the background, or filling one half of the horizon. Unlike most cities of the South, the agreeable impressions excited on a distant view are not dispelled on a closer inspection. For Catania, though smaller than Messina, and much inferior in size to Palermo, is a handsomer, a cleaner, a more lively city, with a more civilized air, than either, albeit with much less of the picturesque. It has more of a metropolitan aspect than Palermo, and, had it but a port, there is little doubt that it would soon surpass that city in population, commerce, wealth, and importance; or, as the Catanesi say—

"Se Catania avesse porto,
Palermo sarebbe morto."

It is unquestionably the handsomest city in Sicily, and, for its size, has few rivals in Europe.

Catania is situated on the shore in the bight of the bay formed by Capo Mulini on the N. and Capo Sta. Croce on the S.; on the northern verge of the great plain of the Simeto, and on the very roots of Etna, from whose summit, as the crow flies, it is about 20 m. distant. It is surrounded on all sides save the N. by beds of lava; on the E. by the torrent of 812; and on the W. and S. by that of 1669, which filled up its port and overwhelmed a large

portion of the city. The rugged surface of this stream, unshadowed by foliage and tinged only by orange-coloured lichen, stretches out in a black melancholy waste far to the S. of Catania. The soil on which the city originally stood is a cretaceous clay, mixed with sand, and containing pebbles of flint and quartz, as may be seen in the orchards to the N., and in the range of low vine-covered hills which rise inland to the W. This natural soil yields in fertility to that formed by the decomposition of old lavas. Etna has proved to Catania at once its bane and its benefactor. "The liquid fire has filled up its harbour, consumed its gardens, broken down its walls, and buried entire districts. Earthquakes, moreover, have destroyed what the lava has spared, and yet Catania has ever risen from the midst of her ruins, and after each new destruction has laid down wider streets, erected loftier palaces, and founded more splendid convents and churches."—*De Quatrefages.* The very substance which once ravaged her plains has by its own decomposition covered them with exuberant fertility, and on all sides the material of destruction is turned to the purposes of ornament and utility. The streets are paved with lava; the churches, palaces, and houses are all built of lava; the very decorations and even furniture of the dwellings are often of lava; while it is only through the lava that the inhabitants can reach the springs that supply them with water. The city, indeed, appears to be a direct product of the volcano, and is worthy of being the capital of a district that has been so fatally endowed.

Climate.

Catania enjoys a delightful climate, which, though the city lies only 36′ S. of Palermo, is much milder in winter, but hotter in summer, than that of the capital. In the two hottest months, July and August, the maximum heat at Catania averages nearly 95° Fahr., while at Palermo it rarely exceeds 86°. The mean temperature for the year at Catania is between 68° and 69°, and at Palermo about 64°. The rain falls chiefly in winter, when the winds from the E. and N.E. prevail; but after the heaviest showers the lava-paved streets are presently dry again. Winter at Catania is a delightful season, for the grim tyrant of northern lands is here shorn of all his terrors; frost and snow are unknown, and the climate is like that of April or May in England, with a warmer sun and brighter skies. The summer heat is certainly excessive at Catania, but it is aggravated by the position of the principal streets, which lie parallel to the cardinal points of the compass; by their unusual breadth, which admits too much sun; by the reflection from the lava pavement, and from the dazzling white or yellow of the buildings; yet the heat is dry and not unwholesome, and there are no swamps or stagnant waters in the neighbourhood to pollute the atmosphere with miasma.

Population.

Catania is the capital of a province containing 1332 square miles, and a population of 450,460 souls. The population of the city in 1834 amounted to 52,907; in 1846 to 56,100; in 1857 it reached 62,673; and in 1862, 64,396. Catania, in point of society, has much the advantage of Messina and even of Palermo. In the number and respectability of its resident nobles Catania is the second city of Sicily, containg no fewer, it is said, than 80 noble families. Its aristocracy have the reputation of being less idle and frivolous than those of the capital; there is more activity of mind at Catania; literature and science are more cultivated; and the tone of morality is said to be higher, although the large proportion of illegitimate births (1 in 5) suggests a doubt on this point. The citizens of all ranks are cheerful, agreeable, and courteous in manners, kind and charitable in disposition, and polite and hospitable to strangers, among whom

the English are particularly popular. The lower orders are renowned for their honesty, especially the *facchini*, who, it is said, may be trusted to any extent. The women of the middle and lower orders wear the large *manto* of black silk, as at Syracuse and Terranova.

Industry and Commerce.

The principal branches of manufacturing industry in Catania are silk and cotton. The art of silk-weaving has been practised in this city ever since King Roger introduced the worm into the island. The manufacture employs 3220 looms, of which 1170 are devoted to the weaving of silk in the piece, and it is calculated that they turn out 777,114 yards annually; while the 2050 ribbon-looms turn out 2,106,000 yards per annum. Perhaps the best fabric Catania produces is that of the black *manti*, so generally worn by the middle and lower orders. Pretty shawls are made of a silk crape, white, canary, or amber coloured.

The cotton manufactures of Catania have hitherto been limited to coarse cloths for home consumption, and the balance of cotton grown has been exported to Naples. But this branch of agricultural industry has of late received a great development; for the cotton of the province of Catania having been recognised at the International Exhibition of 1862 as of superior quality, equal to the best New Orleans, is now being grown to an extent previously unknown, and is shipped for manufacture to France and England.

The other exports of Catania are sulphur, of which she ships on an average some 15,000 tons yearly, more than half to England; grain, chiefly wheat; wine, which is sent to Malta, and latterly to Marsala for reshipment under that name; fruit, oranges, lemons, almonds, filberts; barilla to Belfast; oil to England; kid-skins to Marseilles; linseed, shumac, &c. A good trade is also carried on in snow with Malta and the ports of Sicily and Southern Italy. It is collected during the winter in pits and hollows on Etna, and covered with scoriæ and ashes to prevent it from thawing. Snow is a necessary of life in this hot climate, and a scarcity of it would be as great a misfortune as a famine, and would as certainly give rise to popular tumults. To guard against such events, the Government have given a monopoly of it to the Bishop of Catania, who gives security to the amount of 10,000*l.* for its constant supply. He sells it in Catania at 4 grani the *rotolo*, half of which is paid to the Government; the other half covers his expenses, and puts a very handsome revenue into his pocket.

Walls, Gates, and Castle.

Though Catania occupies the site of the old Greek colony of Catana, she has suffered so much from war, earthquakes, and eruptions that no vestiges remain of her ancient fortifications, which were so strong as to defy Alcibiades and the Athenians, who obtained possession of the city only through stratagem. Injured in the civil war between Sextus Pompeius and Augustus, they were restored by the latter, and a fragment of that period is extant at the intersection of the Strada della Vittoria with the Corso. The walls, subsequently rebuilt by Theodoric, were demolished by the Emperor Frederick in the 13th century, and the materials used in the construction of the Castello Ursino. The city was again enclosed by walls by the viceroy Juan de la Vega in 1550, but these were in part destroyed by the lava of 1669, and in part by the earthquake of 1693. Of these fortifications, however, portions yet remain, the most remarkable of which are the *Bastions of S. Salvatore* and *S. Giuliano*, overhanging the port; of Tindaro, on the N.W.; and of *Gli Infetti* and *Santo Carcere* on the N.

Botte d'Acqua.—But the most curious portion of the city walls is in the quarter called *Gambazita*, where they were overflowed by the lava of 1669.

The walls in this spot are some 30 feet high, and of great thickness. The fiery torrent, not being able to overthrow them, gradually accumulated till it surmounted the rampart and poured over in a cascade of rock some 15 or 20 feet thick, burying a spring of water which welled up at the foot of the wall. The want of this fountain being greatly felt in that part of the city, the Prince of Biscari, in the following century, had the lava hewn away from the face of the wall, until at length he brought the spring again to light. "From the street above, a long winding staircase of 63 steps, between lateral and overhanging masses of lava, conducts to the precious water, which is evidently in great request. Standing at the bottom, the ancient wall is seen on the rt., overhung with what might be taken for a mighty rock, but which is in reality nothing but the black and hardened masses of once fluid red-hot lava, through which the passage was forced; while overtopping the whole are seen the houses of the modern city, which may again in their turn become subject to the like visitation."—*Bartlett.*

Gates.—Catania has 7 gates—*Porta di Ferro*, near the Mole, erected in 1550; *Porta di Vega*, or *Saracena*, built of lava (1553), and *P. d'Uzeda*, or *P. Reale* (1693), both opening on the port, and the latter leading also to the Piano del Duomo; *P. de' Canali*, or *Arco alla Pescaria*, at the extremity of the port (1555); *Porta della Decima*, alias *P. di Siracusa*, on the S., near the Castle, the earliest gate in Catania; *P. del Fortino Vecchio* (1672), and *P. Ferdinanda*, now called *P. Fortino*, the grand entrance to Catania from Palermo. There were 10 other gates on the N. side of the city, which have been destroyed at different periods.

The *Arco alla Pescaria*, which, as its name imports, leads to the Fish-Market, is a Roman Doric gateway of lava, of massive construction, beneath the Seminario. But the only portal in Catania that has any architectural pretensions is the

P. del Fortino, erected in 1768, which would be a most imposing gateway, were it not overladen with a mass of extraneous ornament which completely destroys its effect. The archway is single, lofty, and well proportioned, flanked by double pilasters, in two tiers, Tuscan and Doric; the whole being composed of black lava, banded horizontally with freestone in relief. A large grotesque mask of white marble crowns the arch. So far, the gate is grand in its vastness and simplicity; but the accessories which surmount it—trophies of extravagant size, huge scrolls as aeroteria, excited Fames blowing trumpets, Minerva looking ill at ease, the elephant the device of Catania, the phœnix the symbol of the city, the Sicilian eagle, with wings outspread, crowning the whole—render it bizarre and ugly.

Castello Ursino.—This fortress was erected in 1232 by the Emperor Frederick II., with materials taken from the walls of Theodoric. It originally stood close to the shore, but the lava of 1669, which almost surrounded it, filling up the fosses and bursting the drawbridge, encroached so far on the sea as to leave the castle some 500 yards inland. It is constructed of lava, and is a square keep, with a round tower at each angle. The entrance is in the N. wall by a pointed gate of lava and a groined porch, which leads into a large square court. From this a broad staircase, with a groined vault, resting on columns engaged in the walls, winds up to the roof, which commands a fine view of the city. The castle is now a barrack, and furnishes quarters to 1600 men.

In this fortress parliaments were held in early times. The hall devoted to this purpose is now a magazine for warlike stores. The fortress was also used as a palace by the Aragonese monarchs of Sicily. Here Martin and Mary were besieged by Manfredi Chiaramonte. Here the beautiful Bianca of Navarre, widow of the same king, took refuge to avoid the persecutions of Bernardo Cabrera, Count of Modica, the ambitious and turbulent

Catalan, who aspired at once to her hand and the throne of Sicily. As he was old and ugly, and feared a refusal, he resolved to compass his ends, if necessary, by violence. He first endeavoured to seize the Queen on her way to a neighbouring convent, where she spent much of her time; but, warned of his intentions, she shut herself up in this castle. Finding himself thus foiled, he requested an audience, on the plea of justifying himself. The Queen granted it to him, but took the precaution to remain on board a galley, while he addressed her from a platform thrown across from the shore. The Count, after many excuses, ventured to urge his suit, but the Queen rejected it with the utmost disdain, crying, "Begone, you scabby old man!" and, ordering her galley instantly to put to sea, the Count was fain to hurry from the bridge lest he should be toppled into the waves, and was left, boiling with vexation and rage, on the shore.

Streets.

Catania is rather more than 5 m. in circuit, exclusive of its suburbs of Sta. Maria di Gesù, Cefali, and Ognina. It is of irregular form, somewhat resembling a hatchet, the long Strada Etnea, which stretches far to the N., representing the handle, and the mass of the city to the W. the blade. The principal streets take the directions thus indicated. The *Strada Etnea* runs almost due N. and S., terminating at this end in the spacious Piazza del Duomo; the latter portion of it, between that square and the Piazza Stesicorea, taking the name of the *Strada Stesicorea*. It is a remarkable street, $1\frac{3}{4}$ m. in length by 54 feet wide, with a gradual rise to the N., where it terminates in a semicircular piazza.

At the Piazza del Duomo this street is intersected at right angles by the *Corso*, which to the E. terminates on the shore in the Largo della Statua, and extends westward, with a gradual rise, till it loses itself in the country. It is nearly a mile and 3 furlongs in length, and averages a breadth of 44 feet. Stretching away from the Piazza del Duomo, also westward, but diverging from the Corso, is the *Strada Garibaldi*, formerly the *Strada Ferdinanda*, terminating, after a course of $\frac{3}{4}$ m., in the Porta del Fortino, the grand entrance to the city from Palermo and Syracuse. These three streets are the chief thoroughfares, the centres of traffic and commerce, containing the principal churches and public buildings, the handsomest palaces, and presenting the noblest street architecture in Catania. Almost parallel with the Corso, but more to the N., is the *Strada de' Quattro Cantoni*, nearly 1 m. in length, extending eastward down to the coast, and in the other direction to the piazza in front of the great Benedictine convent. In the latter portion, where it crosses the lava-bed of 1669, it is so steep and rugged as to be hardly practicable for carriages. Another street, the *Strada della Vittoria*, girdles the city like a *boulevard*. Commencing near the port, on the S. side of Catania, under the alias of *Strada del Galazzo*, it sweeps in a rude semicircle, enclosing the castle, round to the W., where it crosses the Strada Garibaldi and the Corso. Then, doubling the Baluardo del Tindaro, at the N.W. corner of the city, it turns eastward, and, under the name of *Strada della Botte dell' Acqua*, traverses the lava-stream of 1669 where it entered Catania, and terminates at the church of Sta. Agata la Vetere. It is about 1 m. and 5 furlongs in length.

Catania is almost entirely a new city. It was so nearly destroyed by the eruption of 1669 and by the subsequent earthquake of 1693, that the few buildings spared by those great catastrophes were pulled down to facilitate the rebuilding of the city, which was effected under the superintendence of the Duke of Camastro. To this Catania owes the regularity and grandeur of her plan, her numerous and spacious squares, the great length of her streets, and their unusual width—though this is productive of incon-

venience in summer; for, while ensuring a free circulation of air, it affords too little shelter from the fervid heat of the sun. To her recent construction she also owes the general magnificence of her buildings, which, though they often exhibit in their broken lines and redundance of ornament the vitiated taste of the last century and offend a critical eye, produce on the whole an effect both rich and imposing. Churches, convents, palaces—all the buildings are constructed of lava; yet this is generally masked under a coating of white, yellow, pink, or pale green. Many buildings are faced with magnesian limestone from Syracuse or La Bruca, and enriched with marbles from the ancient city. The houses in the principal streets are generally 3 or 4 stories high, and adorned with massive balconies resting on grotesque corbels of stone.

Squares.

Piazza del Duomo.—This square, formed on the ruins of ancient baths, is the centre, the very focus of Catania, for here stand the Cathedral and the Palazzo Comunale, and here meet all the principal streets. You look westward up the Strada Garibaldi to the bizarre gate of Fortino; eastward down the Corso to the statue of St. Agatha and the blue Mediterranean; southward, through the Porta d'Uzeda, to the port and its shipping; and northward, along the broad Strada Stesicorea to the woody slopes and snowy crest of Etna, dominating the city. "No capital in Europe, probably none in the world, contains so sublime a prospect" as this vista. The wide façade of the Cathedral bounds the square to the E.; the Palazzo Comunale to the N.; the Seminario de' Chierici and the Porta d'Uzeda to the S. In the centre stands the

Fountain of the Elephant.—From a large basin rises a square pedestal, with reliefs representing the streams Simeto and Amenano as river-gods. On this stands an elephant of lava, smaller than life, with tusks of white marble, and a howdah of the same, on which rests an octagonal obelisk of red granite, nearly 12 feet high, covered with hieroglyphics. The elephant is popularly believed to be of high antiquity, but can hardly be earlier than the Low Empire. An inscription ascribes it to Heliodorus the magician. How this animal was assumed as the device of Catania is not known; but certain it is, that it has been so from time immemorial. Some coins of Frederick III., in the 14th century, bear it on the reverse. The obelisk is undoubtedly Egyptian; by some supposed to have served as the *meta* in the circus; by others to have been brought hither by the Crusaders on their return from the East. Till 1620 it formed the architrave to the gate of the Archbishop's Palace.

Piazza San Filippo, in the Strada Garibaldi, a small but very neat square, surrounded by an arcade resting on 32 ancient columns of white marble from the ruins of the Basilica near S. Agostino. This square resembles a Spanish plaza, constructed so as to be converted at pleasure into a bull-ring.

Piazza del Borgo, in the Strada Etnea, has the church of Sta. Agata al Borgo on the N. and that of Consolazione on the S. Here is the *Fonte di Cerere*, with a marble figure of the goddess on a pedestal supported by dolphins. In front of S. Agata stand two small granite columns from some ancient building.

Piazza degli Studj, in the Strada Stesicorea, a large and handsome square, bounded on the W. by the Royal University, and on the other sides by lofty buildings of symmetrical architecture. Opposite the University stood a marble statue of Francis I., by Antonio Calì of Catania; but it has disappeared since the liberation of Sicily from the Bourbon yoke.

Piazza Stesicorea, in the street of the same name, so called from the Greek philosopher, who resided at Catana and was buried outside one of the gates.

This is a large square of irregular form, bounded on the N. by the Spedale or public hospital; on the E. by the Palazzo Villahermosa, half destroyed in the revolution of 1848; and on the W. by the classical façade of the church of Sta. Agata, or La Carearedda. At this end of the square also, but under ground, is the Amphitheatre. On the opposite side stood, till 1860, a marble statue of Ferdinand II., in Roman costume, pointing to the port; the work of Antonio Calì. Here still stands, in a small garden, a fountain with a double basin adorned with sea-horses.

Piazza della Statua.—At the eastern extremity of the Corso, overhanging the sea, is an open space, with a grey granite column in the centre, resting on a pedestal of various marbles, and supporting a colossal marble figure of St. Agatha, the tutelar saint of Catania, trampling on a dragon; the whole rises to the height of 30 ft. The column was taken from the *scena* of the ancient theatre. The monument was raised in 1743 by the Catanesi, to record their gratitude to their illustrious fellow-citizen for her preservation of them from the plague which in that year desolated Messina.

Churches.

Catania contains no less than 103 churches, including those attached to the convents, of which there are 17 for monks and 6 for nuns, tenanted by about 218 of the former and 192 of the latter. Owing to conflagrations and earthquakes, very few of these churches retain traces of that picturesque mediæval architecture which adorns so many towns in Sicily. They are almost wholly of modern construction, with façades overcharged with ornament, and interiors rich in specimens of lavas, marbles, and agates, yet rarely containing objects of art to attract the traveller.

Il Duomo.—The earliest cathedral of Catania was raised on the site of St. Agatha's martyrdom, near the Amphitheatre, on the spot now occupied by the church of Sta. Agata la Vetere. Count Roger, when he restored the bishopric, founded, in 1091, in a more central position, a new cathedral on the site of some ancient baths, and endowed it with large territories for the annual acknowledgment of a glass of wine and loaf of bread. A monastery was added in 1094, by Angerius, an English abbot, as is recorded in an inscription on the wall by the N. door. Though the roof has been destroyed by fire or earthquakes on several occasions, particularly in 1169, when the bishop and nearly the whole congregation were crushed beneath the ruins, the massive lava masonry of which the church is constructed has withstood these catastrophes, and the external shell is substantially the same as that raised by Count Roger. The original style of architecture, however, is to be seen only at the E. end, in the transepts and apses, which latter externally show tall lancet arches, slightly sunk in the walls.

The façade is of Italian architecture, erected in 1757, by *Giambattista Vaccarini*. It has two orders, with an attic; the lowest is adorned with 6 columns of grey granite brought from the *scena* of the ancient theatre; the upper shows similar columns of smaller size brought from the same ruin, and both are decorated with marble statues. Over the side doors are the mysterious initials, N.O.P.A.Q U.I.E. and M S.S.H.D.E. P.L., which so often arrest the eye in the churches of Catania, and which are to be interpreted thus:—"Noli offendere patriam Agathæ, quia ultrix injuriarum est," and "Mentem sanctam spontaneam honorem Deo et patriæ liberationem," the latter being the inscription believed to have been placed by angels over the tomb of the virgin-martyr. The N. door dates from 1577, and is by *Domenico Mazzola*, a sculptor of Catania, and supposed pupil of Gagini. It is in the Renaissance style, ornamented with pretty reliefs of tritons, nereids, and centaurs, with foliage; but its effect is injured by 3 wretched statues which surmount it as *acroteria*. The frieze is a block from the *scena* of the ancient theatre.

The church in plan is a Latin cross, with 3 aisles, and a dome in the centre, erected only in 1802. It is 315 feet long by 101 wide in the aisles, and 131 in the transepts. Massive piers with Corinthian pilasters separate the nave from the side aisles. "Having been erected at a period when the rage for embellishing churches had in some measure subsided, and when those who had the means no longer felt the disposition to adorn their altars with costly offerings, this church is tolerably free from those heavy ornaments and dingy frescoes which add to the gloom without increasing the solemnity." The church was originally dedicated to the Virgin; but after the earthquake of 1693 the merits of St. Agatha became so apparent that her rival claims to the honour were discussed, and the question was ultimately decided by lot in her favour. The interior is modernised in every part save the three apses, which retain their pointed arches. The altars are enriched with marbles of different hues, lavas from Etna, or Sicilian alabaster. They contain little to interest in the way of pictures. In the rt. aisle you have the Baptism of Christ in fresco, by *Tuccari;* Sta. Febronia, by *Borremans;* S. Carlo Borromeo, by the *Cavaliere Veneziani;* St. Anthony of Padua, by *Borremans;* a Holy Family, by *Abadessa* of Catania; a Sta. Rosalia, by *Borremans.* In the l. aisle are a St. George and the Dragon, by *Giuseppe Rapisarda* of Catania; a S. Francesco di Paola, by *Guarnaccia* of Catania; a S. Gaetano, by *Tuccari;* St. Anthony, by *Borremans;* and St. Agatha suffering martyrdom, by *Paladino* of Florence, dated 1605; below which is a little sketch by *Errante* of Catania, of the burning of Heliodorus the magician. The holy-water basins are good specimens of the Messinese style of inlaying with marbles.

High Altar.—Not yet finished. Over it is an elaborate silver throne, in the Renaissance style, very quaint, called "*la Machinella.*" The vault of this apse is frescoed with the coronation of St. Agatha in heaven by the Saviour and the Virgin; the walls bear frescoes of the early martyrs of Catania, by *Corradino Romano,* 1628. The carved stalls of the choir behind the altar, dating from 1592, show curious scenes in relief, illustrative of the life and martyrdom of St. Agatha; simple and expressive, though better in motive than execution. Against the wall above these seats are the shabby monuments of several of the kings of Sicily and their families. To the rt. lie Frederick II. of Aragon, who died 1337; Prince John, his son; King Louis (ob. 1355); Frederick III., his brother and successor (ob. 1377); Queen Mary, his daughter, married to Martin I., and Prince Frederick, their son, who died in childhood. On the l. is the monument of Queen Constance, daughter of Pedro IV. of Aragon, wife of Frederick III. and mother of Queen Maria, who succeeded her father on the throne of Sicily. Constance died at Catania, 1363.

Chapel of St. Agatha, in the rt. apse. The altar is adorned with beautiful marbles, lavas, and agates, and on it rests a marble relief of *quattrocento* art, representing St. Agatha crowned by our Saviour, with St. Peter and St. Paul and the 4 Evangelists. Here is a monument to D. Hernan de Acuña, Viceroy of Sicily, who died 1494; he is represented at his devotions, while a page behind him bears his shield and a broken lance. In the wall between this and the central apse is hollowed a small chamber, where are deposited the relics of St. Agatha. A half-figure of her in silver-gilt, larger than life, and laden with precious stones, the offerings of monarchs and nobles in many ages, is said to enclose the real head of the saint. Tradition asserts that the golden crown was presented by Richard Cœur-de-Lion, when on his way to the Holy Land he visited Catania to pay his devotions to St. Agatha. A *scrigno,* or silver chest, adorned with reliefs of martyrdoms, contains the limbs and one of the paps of the saint, with her veil of miracle-working celebrity. Here is also kept the *ferculo,* or large bier, on which these remains are borne in procession through the city on the 4th February. It is adorned with reliefs,

figures of the apostles, and pendent lamps, all of silver.

The *Chapel of the Immaculata*, in the S. transept, is fronted by a *cinquecento* door, of marble, flanked by pilasters with bas-reliefs, illustrating the life of the Virgin; better in conception than in execution. The lunette above it shows her coronation in glory. The door bears date 1545.

The *Chapel of the Crucifix*, in the N. transept, has a similar doorway, flanked by reliefs representing the passion and sufferings of our Lord, and surmounted by a Pietà, the work of *Domenico Mazzola* of Catania, 1563. The chapel shows pointed arches; the altar is rich in marbles, agates, lavas, and alabasters.

The church is full of monuments to the bishops, inquisitors, and nobles of Catania, from the 16th cent. downwards; but none are remarkable for their merit as works of art. That to Bishop Deodato, in the 6th arch to the l., shows a good marble bust, by *Villareale* of Palermo.

Sacristy.—Over the outer door is an early bas-relief with Christ between St. Peter and St. Paul, under a Norman arcade. The sacristy contains a very curious fresco by *Mignemi*, representing the eruption of 1669—portions of the city already overwhelmed and a prey to the flames; the inhabitants escaping; monks and nuns in procession on the beach, or embarking for the ships in the harbour.

Santa Agata, 348, Corso.—A circular church, with an ugly façade, but internally of neat and simple architecture, with a large dome resting on a Corinthian arcade. In the Sacristy is a St. Cecilia, attributed to *Guercino*.

Santa Agata la Vetere occupies the site of the original Cathedral of Catania, erected over the spot where the saint was martyred. That edifice was destroyed by the earthquake of 1693, and the present church raised on its ruins. It contains no object of interest save the tomb of the saint and martyr, which held her remains till they were carried to Constantinople on the invasion of the Saracens. It is a Roman sarcophagus of white marble, bearing reliefs.

S. Benedetto, Strada de' Crociferi, a church of Composite architecture, with a door decorated with reliefs illustrating the life of St. Benedict. The roof is covered with gaudy frescoes of the same subjects, by *Giovanni Tuccari*. On the 1st altar to rt. is an Immaculata by *Francesco la Monaca* of Catania. On the next is the Death of St. Benedict, by *William Borromans*. The 1st altar to the l. has an Angelo Custode, by *Matteo Desiderati*.

Convento di S. Benedetto.—This splendid convent, said to be the largest monastic institution in Europe, save the convent of Mafra in Portugal, stands in the higher part of the city to the N.W. Its mere vastness gives it a grand and imposing appearance; but this effect of size is greatly injured by the vicious taste displayed in the architecture, which is overcharged with ornament, especially in the windows and cornices, and cut up into many unmeaning parts. As early as the 6th cent. a body of Benedictines settled on the slopes of Etna; in 1359 they established themselves at S. Nicola d'Arena, near Nicolosi, and in 1578 removed to this site, where they raised a convent at great expense, which was utterly destroyed by the earthquake of 1693. The present building dates from the beginning of the last century, and is from the designs of *Contini* of Rome.

The convent is fronted by a semicircular piazza, formed by a range of symmetrical buildings. The church, which measures 550 ft. in length by 250 in breadth, is the largest Christian temple in Sicily, and of the modern churches unquestionably the most imposing. The façade, intended to be of Roman Doric architecture, remains unfinished. The 3 doors open into as many aisles, each terminating in a chapel. The plan is a Latin cross. Piers of enormous size, faced with Corinthian pilasters, flank the nave and separate it from the aisles. The transverse aisles between these piers

also terminate in deeply-recessed chapels. A lofty dome rises at the intersection of nave and transepts. The pavement is of various marbles.

The high altar, which was erected in 1842, from the designs of *Vincenzo Belli* of Rome, is adorned with agates, and reliefs in silver-gilt, illustrating the life of St. Benedict, by *Lattuga* of Catania. In the centre is represented the death of the saint at the altar, during the performance of mass. On the rt. King Martin is seen at the foot of Etna, presenting the Holy Nail to St. Benedict. On the l. is represented a miracle wrought by that saint. Two infants had been literally cut to pieces by the Saracens. Their mother, strong in faith, collected the fragments, salted and preserved them in a cask; and in answer to her prayers the saint caused them to reunite, and the children are here shown crawling whole out of the pickle-tub. The altar is surmounted by an elliptical tabernacle of silver, with gilt adornments, and by 6 tall silver candlesticks. The super-altar shows the emblems of the Evangelists, in the same metal. The choir is very spacious, and is surrounded by stalls of walnut-wood, beautifully carved in the cinquecento style, adorned with little scenes in relief from the life of Christ, chiefly by *Niccolò Bagnasco* of Palermo.

Organ.—The organ in the choir is esteemed the finest in Europe; pronounced by Brydone to be superior even to that of Haarlem; and it unquestionably has greater capabilities. It has 72 stops, 5 sets of keys, and 2916 pipes. It is the work of *D. Donato del Piano*, a Calabrian priest, who devoted 12 years to its construction, and is buried at its foot: it cost about 5500*l.* It imitates, with surprising fidelity, a full band of instruments, wind and string, including the drum and castanets. "The monk who presided at the organ politely offered to perform some piece which would enable us to judge of the power and compass of the instrument. The sound at first came stealing along softly and sweetly; it swelled gradually, and became louder; the whole church was filled with a flood of harmony, and it pealed at length along the vaulted roof, deep, clear, and solemn as the loudest thunder. It then as gradually subsided, till it sounded like the half-expiring notes of the softest flute; and after a variety of alternately brilliant and slow movements, in which we hardly knew whether to admire most the astonishing compass and perfection of the instrument or the finished execution of the organist, the performance concluded with a military march, accompanied by the sound of harps, bugles, drums, and triangles."—*Marquis of Ormonde.*

Altars.—The altars are decorated with marbles, agates, verd antique, and with modern paintings. The rt. aisle contains a picture by *Camuccini*, representing St. Gregory delivering to St. Augustine, when leaving Rome on his mission to Britain, his credentials to King Clothaire of France; and the Beheadal of St. John the Baptist, by *Tofanelli.* The S. transept contains two pictures of St. Benedict, by *Cavallucci;* and a St. Nicholas of Bari, by *Cades.* In the transept aisle is a Nativity, by *Tofanelli.* In the l. aisle are the Martyrdom of St. Andrew, by *Ferdinand Boudard;* St. Euplio, by *Nocchi;* the Martyrdom of St. Agatha, by *Mariano Rossi.* The N. transept has a curious picture, by *Tofanelli*, of the liberation of a slave by S. Niccolò di Bari, who lifts the captive Ganymede into the air by his hair, and carries him off bodily from his Moslem lord. Here are also a S. Germano and a S. Niccolò, by *La Picciola.* In the N. transept-aisle is a Martyrdom of S. Placido and his sister, by *Campolo* of Messina.

The pavement is marked by a meridian, laid down by Baron Waltershausen and Doctor Peters, who were many years resident at Catania, collecting materials for the grand work on Etna which the former has since published.

The *Sacristy* contains a picture representing the institution of the Benedictine order, by *Mariano Rossi*, and a Tobit and the Angel, ascribed to *Pietro Novelli*, the best painting in the church. Here, among other relics, is preserved

the "Holy Nail" that fastened Christ's right hand to the cross: it was presented to the convent by King Martin, who wore it constantly about his neck; and it is believed to have saved the building when the fiery torrent of 1669 approached within 15 ft. of the walls. It is kept in a small reliquary of gold, covered with gems. Here are also a chalice and ostensoir of gold, with other specimens of the goldsmith's art in the 15th and 16th centuries; part of the curtain of Queen Bianca's bed, of crimson velvet; a cope and entire set of ecclesiastical vestments, presented by the same beautiful queen 450 years since; a gorgeous dalmatica of white satin; and numerous other rich robes, some of great antiquity.

Ladies must be content with a view of the church and the sacristy.

The *Cloisters* can be entered from the sacristy. They are surrounded by Roman Doric piers, faced with columns, and supporting an open terrace. Four fountains, and a large pavilion, in the Siculo-Norman style, rise in the centre. A second cloister contains an orange-grove. A handsome staircase, with Renaissance adornments, leads up to the corridors, of vast length, in which are the monks' cells. The abbot has a large suite of noble apartments, richly decorated and furnished, where he holds audiences, receives distinguished guests on the festivals of the Holy Nail, and where the sovereigns of the Two Sicilies have always resided on their visits to Catania. There are two refectories, both elliptical, the larger for fast-days, and the smaller for ordinary occasions. The number of professed monks does not exceed 45; and there are also about 40 novices. None but persons of noble family and independent means are admitted. Each monk has his valet and an attendant novice. The revenue of the convent is said to amount to 80,000 ducats a-year.

From the 2nd floor you cross a bridge into the garden, or "Villa," as it is called, where terraces and fountains rise from amidst myrtles and oleanders, orange-trees and cypresses. It is looked on by the monks as a paradise, and is certainly a monument of perseverance, for all this cultivation is on the very bosom of the black wave of lava which in 1669 flowed in a direct line towards the convent, but when within 15 ft. of it suddenly turned off to the rt. and l., leaving the building unharmed in the midst, with a pit-like space around it much like the area in front of a London house. This escape may have been owing to the formation of the surface; but all Catania insists it was a miracle wrought by the interposition of the Holy Nail!

The *Library* of the convent contains some 20,000 volumes, among which are about 200 early editions of the 15th cent., and 300 MSS. Among the curiosities of printing are a *Cæsar*, Sweynheim and Pannartz, Romæ, 1469,—*Procopius*, 1470,—*Breviary*, in black letter on vellum, Jenson, Venet. 1478,—*Aristophanes*, Aldinus, Venet. 1498. Among the MSS. notice a *Bible*, fol., black letter, vellum, with illuminated initials and beautiful paintings by a German hand—an admirable specimen of the calligraphy and illuminating art of the beginning of the 15th cent.,—*Breviary*, fol., black letter, vellum, with illuminated initials, early in the 15th cent.—*Psalter*, 8vo., vellum, illuminated, of the early part of the 13th cent., one of the most ancient MSS. in the library,—*Officii Virginis*, 12mo., black letter, vellum, illuminated with arabesques, early in the 15th cent.,—*Martyrologia*, fol., black letter, vellum, initials delicately arabesqued, 1254, in the vernacular Sicilian of that period,—*Rules of the Order of St. Benedict*, also in early Sicilian.—*Maniscalchia*, a treatise on Veterinary Surgery, in Sicilian, by Giovanni Cruyllas, 8vo., black letter, vellum, with illustrations, about 1400, —A *Treatise on the Sphere*, in Italian, translated from the Greek of Alphagrano, written in 1440, fol., vellum, with a beautifully illuminated title, —A *Hebrew Calendar*, in 4to., vellum, —The *Soliloquies of S. Remigio*, in black letter, 13th or 14th cent.—*Dante*, fol., on paper, 15th cent., illustrated by Giovanni Cafici, a monk of this convent,—*Quintus Curtius*, in Italian, fol., on paper, illuminated initials,

written at Milan in 1438. In the archives of the convent there are, moreover, 3000 documents on parchment, some of which go back to the earliest period of the Norman dynasty.

Museum.—This collection is the fruit of the labours of two Catanian monks of the order, one of whom collected objects of interest in Catania and Sicily, the other in Italy, to enrich the convent. It is comprised in 5 rooms. The 1*st Room* contains Greek and Roman antiquities, Siculo-Greek vases from various ancient sites, with a few from Catania itself, but nothing of extraordinary interest or value; a female figure, draped, about 4 ft. high, in terracotta; statuettes, with votive heads and other portions of the body, in the same material; lamps, both Greek and Roman, some with inscriptions; *manubria*, or handles of wine-jars, also inscribed; a mill of lava; inscriptions on tablets let into the walls.

The 2*nd Room* contains a collection of specimens of natural history, from Sicily and other lands, scientifically arranged. The zoological portion is not well preserved. The conchological and mineralogical departments are more interesting. Two tables display the beauty and abundant variety of Sicilian marbles. In this room is a picture of the Deposition, by *Caravaggio*.

The 3*rd Room* is devoted to mediæval curiosities—old china, antique dresses and masks, musical instruments, glass ware, carvings in ivory, among which notice a chest surrounded by caryatides, and two canes elaborately adorned with figures, one dated 1612; models of buildings; small reliefs of Europa on the bull, and Amphion riding a dolphin, in red lava; majolica ware, &c.; also some Roman frescoes.

The 4*th Room* contains a collection of fire-arms from their first invention, besides mediæval weapons and armour of various descriptions and periods; numerous *figurine* in bronze, both Greek and Roman; vessels of various kinds, mirrors, weights and measures, bells, keys, rings, *fibulæ*, lamps and candelabra, and other bronzes from Herculaneum; a Roman legionary eagle in excellent preservation.

In the 5*th Room* are preserved remains of sculpture; inscriptions, Greek and Roman, early Christian and mediæval; mosaics, fragments of those in the Biscari Museum, found in ancient baths on this spot; reliefs, both ancient and mediæval; among them notice a Bacchic scene of 4 figures, and Hercules stretched on Mount Œta. Here is also a picture of the Last Supper, of *quattrocento* art. This museum once contained a fine collection of coins and medals, but the greater part has been stolen in the revolutions of this century.

Santo Carcere, in the N. of the city, near the Amphitheatre. This ch. takes its name from being erected over the prison in which St. Agatha was confined, and where she breathed her last; and it was attached to the original cathedral of Catania. The ch. as it now stands is of modern construction, with a Roman Doric façade, but the portal is Norman and exceedingly curious. "It is entirely constructed of white marble. Its arch is circular, and consists of a series of enriched mouldings, supported on recessed columns and a pilaster. The enrichments on the mouldings are the Norman cheveron and chequer, and on the inner face a number of Roman paterae. All these mouldings rest on animals and small figures seated on the impost. The columns are also enriched with the cheveron and chequer from the top to the bottom; their capitals are an imitation of the Corinthian. The pilasters are ornamented with a very rich scroll of foliage, terminating in animals. It is evident that in the execution of these ornaments the *drill* has been very much employed, which affords reason for believing them to have been the work of Greek artists. Immediately above the arch, on either side, are 3 sunk panels, round and square, enriched with stars, dragons, and other devices, in bas-relief.

"The history of this portal is singular. It originally belonged to the cathedral. From thence it was removed, when the W. front was modernized in 1734, to the Palazzo Pubblico;

and from the Palazzo Pubblico, when that building was altered in 1750, it was again removed to Santo Carcere. This portal is another striking example of the mixture of the Greek and Norman styles. Whether it was constructed in the time of Count Roger is uncertain, but the circular arch affords reason for believing that it existed prior to the earthquake in 1169."—*Gally Knight.*

The altarpiece is the Martyrdom of St. Agatha, bearing the name of "*Bernardinus Niger Græcus*, 1588." It has the hardness and dryness of an earlier period, but is interesting as containing a view of the amphitheatre before it was overwhelmed by lava.

The "Holy Prison," which gives its name to the ch., is a small cell now enclosed by the city walls, and converted into a chapel, with a marble figure of the saint as an altarpiece. Here is shown a piece of lava imprinted with the marks of two small feet, believed by all the Catanesi to be those of the saint herself miraculously impressed on the rock when she was first thrust into the dungeon. Tradition states that this fair and noble Catanian maiden of 15 was subjected to cruel torments at the command of the Prætor Quintianus, who in 252 ruled Sicily under the Emperor Decius, because she rejected his amorous advances, and declared herself a Christian. In his rage at her unflinching resolution to preserve her chastity and her religion, he ordered her breasts to be torn out by pincers; but the night following the execution of this cruel decree, St. Peter appeared to her in this cell, healed all her wounds, and restored her to her original beauty. Whereon the tyrant, finding vain all his efforts to bend her to his will, and to make her renounce her faith, condemned her to the flames; but while she was at the stake a fearful earthquake shook Catania; the prætor, taking flight, was drowned in crossing the Simeto, and the maiden, who had issued unscathed from the fire, was carried back to this cell, where she expired the same night in answer to her prayers.

The Sacristy contains a small bas-relief of the saint, of *quattrocento* art.

Santa Caterina.—The ch. attached to this nunnery, 361, Corso, contains a Madonna of the Rosary by the *Cavaliere Conca*, and a S. Vincenzo Ferreri by *Pietro Paolo Vasta*, of Aci Reale.

Santa Chiara, 43, Strada Garibaldi.—This ch. has an elliptical cupola, well frescoed by *Olivio Sozzi*, the subject being the Assumption of the Virgin. The picture of the Immaculata is by the same hand.

La Carcarella, or *Sant' Agata la Fornace*, Piazza Stesicorea, erected on the spot where the saint is believed to have been tied to the stake, and to have issued unscathed from the flames. The façade is Corinthian, rather classical; the interior is in the Italian style, with an elliptical cupola. In the rt. transept is shown the furnace where the martyr underwent the terrible ordeal.

S. Domenico, to the N. of the city, founded in 1420, was rebuilt after the earthquake of 1693. On the second altar to the rt. is an early panel picture of the Madonna of the Rosary, better in conception than execution. The Virgin is offering a rosary to S. Domenic; while at her feet kneel Pope Clement VII. and the Emperor Charles V., and in the background the Cardinal Farnese, afterwards Paul III., and Cardinal Salviati, with Francesco Sforza, Duke of Milan, in a toga, and Alessandro de' Medici standing up.

S. Francesco, 349, Corso.—This convent, originally erected in 1329 by Queen Eleanora, wife of Frederick II., whose remains are interred in the ch., was destroyed by the earthquake of 1693. In the 1st altar to the l. is a large panel picture of Christ bearing his Cross, signed "*Vignerius*, 1541." In many points it resembles the works of Anémolo of Palermo, but is very inferior in colouring. The figure of the Saviour, and the group of the Marys around the agonized Virgin, are well

conceived. In the next chapel is the Marriage of St. Joseph, by *Antonio Gramignani*. The 4th to the rt. has a St. Francis, with the youthful Saviour, by *Guarnaccia*. The figures in the spandrils of the cupola are frescoed by *Francesco Sozzi*.

I Gesuiti, Strada de' Crociferi.—A ch. with a handsome façade of two orders—Roman Doric and Ionic. It has 3 aisles, divided by columns of *lumachella*, and is rich in marbles and verd antique. Against the piers which support the dome are marble figures of the Evangelists. In the l. transept is a large relief of the Ascension of St. Ignatius; and the opposite chapel shows St. Francis Xavier baptizing a monarch in old Roman costume. The high altar, which is adorned with agates and jaspers, has a picture of S. Francesco Borgia by *Filippo Tancredi*. The dome is frescoed by *Sozzi*.

This ch. is attached to the *Grande Ospizio di Beneficio*, or Foundling Hospital, which was established here on the expulsion of the Jesuits in 1789. It has a revenue of 1500 ounces a year, and is capable of accommodating about 500 children; but there are not generally more than 250, all boys, who are kept here from the age of 7 to 18, and instructed in useful trades and handicrafts. The building contains a fine court, with a double colonnade.

S. Giacomo, in the Piazzetta dell' Ajuto, a little ch. containing a picture of St. James, by "*Bernardinus Niger Græcus*, 1578."

S. Giuliano, in the Strada de' Crociferi.—This nunnery has a circular church, with apsidal recesses toward the cardinal points. The architecture is simple, and its outlines are marked by gold lines, which give a pleasing effect. The dome is frescoed by *Giuseppe Rapisarda*, 1842. The chapels and altars are enriched with marbles, jaspers, and agates, red, purple, lilac, grey, green, or brown. The 1st to the l. shows a Christ on the Cross, of dark marble, like putrid flesh. On the *paliotto* are the three Marys, of life-size, in white marble.

Sta. Maria dell' Ajuto.—A small ch. of Italian architecture, containing nothing remarkable; but in a chapel off it, on the l., is a little house, purporting to be an exact copy of that in which the Virgin was born and lived at Nazareth, the scene of her marriage, of the Annunciation, and Incarnation, and which dwelling is believed to have been miraculously transported to Loreto in 1295. Those who have not seen the far-famed Santa Casa at Loreto will regard this copy with interest. It is a small rude dwelling, with a single chamber, about 24 ft. by 10, entered by 3 doors; it is constructed of Roman brick, has a vaulted roof, and the walls show fragments of frescoes. In the inner wall is a stone fireplace, and above it stands a figure of the Virgin, representing the celebrated one at Loreto, which is believed to have been carved from cedar-wood of Lebanon by the hand of St. Luke himself. A washing-place of brick in one corner, and a cupboard over the door, complete the fittings of the apartment. The outer casing of marble purports to be an imitation of that attached to the Santa Casa at Loreto at the beginning of the 16th cent., designed by Bramante, and decorated with sculptures by the most eminent artists of the Renaissance; but the figures and reliefs here shown are certainly not casts from the originals.

Santa Maria di Gesù, a convent of Franciscan monks, a little outside the city to the N. The ch. was first erected in Norman times, but overthrown in 1693; it was rebuilt in 1706; yet preserves some remains of its original architecture in a lancet window banded with lava, and in the *Cappella Manganelli*. This contains a round Norman arch, and a groined roof resting on columns with bossed capitals coloured and gilt. The arch was formerly filled with cusped tracery; it is flanked by shafts with foliated capitals, and shows some

Northern features. The outer door dates from 1519. It is adorned with reliefs, and with a Pietà in the lunette, the whole attributed to *Antonio Gagini*; but the Pietà alone is worthy of his chisel. In the chapel is a marble bust of Don Alvaro Paternò, a Roman senator, who died in 1518, a life-like portrait, ascribed to *Gagini*, though by others attributed to Michelangelo himself, with whom Alvaro was on terms of friendship. The 2nd chapel to the l. shows a very excellent group of the Virgin and Babe, in marble, executed in 1500 by *Gagini* at the early age of 20. The experiments of Gibson on the colouring of marble statues have here been forestalled by some 3½ centuries; for the eyes and lips of these figures are coloured, the hair is gilt, and the drapery, which has the usual broad treatment of the master, is adorned with gilt flowers. On the wall adjoining is a pretty picture of the Madonna sitting with the Babe in her lap, signed "*Antoneilus Missenius D° Saliba*, 1497," quite Raphaelesque in treatment and expression. The high altar is adorned with lavas and marbles of various hues, with alabaster from Paternò. Here is a crucifix, carved in wood, by *Fra Umile da Petralia* (ob. 1639), coloured too near to death to please a Protestant eye.

In the cloisters attached to the convent is an octagonal fountain, one of whose reliefs is attributed to Gagini. The convent boasts a library of 7000 volumes, among which are some early specimens of printing. The tombs in the garden are described at p. 410.

Sta. Maria della Rotonda.—See p. 409.

S. Nicolella, Strada Quattro Cantoni.—Before 1693 this ch. was richer in good pictures than any other in the city. Now all it can show is a S. Francesco by *Zoppo di Ganci*, and a Holy Family by *Gaspare Serenario*.

Regolari Minori, Strada Stesicorea.—This fine ch. contains a St. Joseph dying, and a St. Agatha, by *Marcello Leopardi* of Rome, an Annunciation by *Borremans*, and a picture of St. Michael on wood, of the 13th cent., covered with silver armour of the 17th cent. The colossal crucifix in Carrara marble in the 4th chapel to the l. is by *Agostino Penna* of Rome. The altars are composed of lavas, oriental alabasters, verd-antique, and marbles of great price.

Festivals.

Catania is remarkable for the number of its religious festivals, and those held in honour of St. Agatha rival in splendour the festas of St. Rosalia at Palermo, and of the Virgin of the Letter at Messina. They occur, in fact, twice a year—on the first 5 days in February, and on 5 days in August, from the 17th to the 21st.

On the first 3 days of February horse-races are held on the Corso; bands of music, and men in chorus chanting hymns in honour of the saint, parade the streets till midnight. On the 4th the relics of the saint, enclosed in the silver bust and chest preserved in the Duomo, are placed on a triumphal car, and drawn by some 2000 citizens, dressed as *sacconi*, round the walls of the city. As the procession leaves the cathedral, guns from the fort and ships fire a salute. It is headed by crowds bearing lighted tapers, some of monstrous height and thickness, and surrounded and followed by shouting thousands. Women of all classes, muffled in their black mantles, which shroud their persons and leave but one eye exposed, mingle in the crowd, and give it a peculiar character, yet are far from lessening by their nun-like appearance the universal jollity. They are designated "*toppatelle*." All that Catania has to display of wealth, female beauty, gay equipages, and handsome horses, takes part in this holiday procession. The whole day is thus spent, the procession halting every few yards till the entire circuit of the city has been made. On the 5th, the anniversary of the saint's martyrdom, all the world goes to mass, and the day is spent in devotion till

2 hrs. before sunset, when the holy relics are again borne in procession round the city.

The festival in August partakes much of the same character, but is varied by the season. On the 17th horse-races are held at St. Agatha al Borgo, with music, fireworks, and illuminations at night. On the 18th the triumphal car with the saint's relics makes the *giro*, and the city is again illuminated. On the next 2 days the races, music, and illuminations are repeated; and on the 20th the car again makes the tour of the city. On the last day the saint receives the devout attentions of the citizens in the cathedral, and in the afternoon her relics are again carried in procession, though not on the car, but on the *ferculo*, or bier of silver.

"On Good Friday the senators of Catania in melancholy procession, with crowns of thorns on their heads and ropes round their necks, walk to the cathedral, where a man with a false forked beard tied on, profanely personates the Saviour of the world, and crosses and blesses everything in his way."—*Smyth.*

Public Buildings and Museums.

Palazzo Senatorio, Piazza del Duomo, erected in 1741.—A neat pile of simple architecture in 3 stories, with a portico in each façade. That to the S., looking into the piazza, which is the principal, is of Italian Doric. The 4 columns of this portico are from the ancient theatre. The building contains a few architectural and sculptural fragments from the ancient city, and a gallery of paintings. Among the latter are a St. Christopher with the infant Saviour, ascribed to *Pietro Novelli*, and in parts not unlike the works of that master,—a Madonna of the Rosary, attributed to the same hand,—the head of Sta. Teresa crowned with thorns,—a Magdalen,—the Martyrdom of St. Andrew, of the *Neapolitan School*,—full-length portraits of Philip V. of Spain, and his queen Elisabetta Farnese.

L'Università degli Studj, in the Strada Stesicorea, founded in 1445 by Alfonso of Aragon, and endowed by him and succeeding monarchs. It is the earliest as well as leading university of Sicily, and its renown in all ages has given Catania a pre-eminence in literature and science over the other cities of the island. It has 5 faculties—Theology, Laws, Medicine, Physics and Mathematics, Philosophy and Literature,—with no less than 34 professors, whose salaries vary from 20*l.* to 40*l.* a year, and who receive no fees from the students. The students live in private houses, and are subjected to no college discipline. They now number between 500 and 600; but before the establishment of universities at Palermo and Messina they exceeded 2000. This is a square, massive, and handsome pile of Italian architecture, in 3 stories—Doric, Ionic, and Attic—with a projecting portico in each front. Within is a square court with a double arcade. On the first floor is the

Biblioteca.—This library was commenced at the close of the last cent. with the books of the expelled Jesuits, and with the collection of rare editions of the classics, of the Fathers, and works on theology and ecclesiastical history, with many valuable MSS. presented by Bishop Ventimiglia in 1783. In all, there are about 40,000 volumes, of which nearly 11,000 form the Ventimiglian library, kept apart in 2 separate rooms. The library is open to the public daily from 9 to 12, and for 2 hrs. in the afternoon. Among the early and rare printed works are—*Horace*, 4to., about 1470,—*Quintilian*, fol., Venet., 1471, by Nicolaus Jenson, curious as wanting all the Greek quotations,—*Aulus Gellius*, fol., Venet., 1472,—*Apuleii Herbarium*, 4to., 1471, with 132 plates,—*Epistles of Phalaris*, 1471,—*Dictys Cretensis*, small 4to., Mess., 1498,—*Columella*, 1494,—*Capitoli di Sicilia*, fol., black letter, Mess., 1497. Among the MSS. notice *Ciceronis Epistolæ*, fol., vellum, with illuminated initials, no date,—*Vitæ Philosophorum*, including the work of Diogenes Laertius, 8vo., vellum,

with illuminated initials, early in the 16th cent.,—*St. Augustine's Sermons*, 8vo., black letter, vellum, illuminated, about the same period,—*Koran*, in Arabic, very neatly written on paper.

In the Libreria Ventimigliana, among the early editions, are *Plinii Epistolæ*, 4to., 1471, princeps, the Greek words supplied by the hand,—*Lactantius*, fol., Venet., 1478,—*Seneca*, fol., black letter, Tarvisii, 1478,—*Suidas*, fol., Milan, 1499, princeps,—*Pentateuch*, in Hebrew, Lisbon, 1491,—*Biblia Complutensis*, the Hebrew and Greek originals, with the Vulgate translation, 1517, princeps. Among the MSS. are a *Quintus Curtius*, fol., black letter, on vellum, 1438, translated into Italian, curiously illuminated,—*St. Thomas Aquinas*, fol., black letter, said to be of the 13th cent.,—*Montaner's Conquest of Valencia*, an old chronicle in Spanish, fol., vellum, illuminated initials, dated 1407, written in the Aragonese dialect,—*Capitoli di Sicilia*, black letter, vellum, signed by the Viceroy in 1474,—A Privilege, signed by King Alfonso, 1446,—Sundry MSS. in Arabic and Turkish. The Canonigo Ronsisvalle, Professor of Latin in the University, is the librarian, and does the honours with all courtesy.

Here is a respectable collection of coins, comprising those of the Greek and Carthaginian colonies in Sicily; those of Rome from the Triumvirate to Constantine; with the Byzantine, Norman, and other coins struck in Sicily, down to modern times.

The Collection of Natural History, or *Gabinetto Gioenio*, so called because collected by the Cavaliere Gioeni, is contained in 6 rooms on the second floor. The 1st is devoted to mineralogy, but chiefly to the volcanic products of Etna, the Lipari Islands, and Vesuvius. The 2nd room contains specimens of the tertiary rocks and fossils of Sicily, principally those of the Val di Noto. In the 3rd are represented the primary and secondary rocks of Sicily, the granite and syenite of Scaletta and Mili, the marbles of Taormina and the east coast, and the calcareous rocks of Trapani. The 4th room displays the metallic wealth of Sicily in ores of silver, copper, iron, lead, manganese, &c., compared with specimens from other parts of the world. Here are also native agates from Sclafani and Judica, and ambers from the Simeto and Val di Noto. The 5th room is devoted to zoology; the 6th to anatomical drawings and preparations in wax, and the usual curiosities of hospital museums.

Museo Biscari, in the palace of the prince, is the largest collection of ancient relics in Sicily. It was formed by Prince Ignazio in the middle of the last cent., from the excavations he made in the lava-buried monuments of Catana, and in the ancient cemeteries of Camarina and Centuripæ.

Vestibule.—Two sarcophagi of lead, found at Catania. Sepulchral reliefs of the Middle Ages. Two mediæval monuments, one to an ancestor of the family, ob. 1556.

First Court.—Sarcophagi, ancient mills, and an altar of lava. Two columns from the ancient theatre—one of granite, the other of red-veined marble. Under the arcade which connects this with the next court stands a statue of Prince Ignazio, the founder of the museum, in old Roman costume, the work of *Calì* of Catania. He is surrounded by busts of his four intimate friends, all literati, and vying with him for the palm of ugliness.

Second Court.—Two columns of grey granite, and 12 more of various sizes and lengths from the theatre. A large sarcophagus of terracotta, and many huge amphoræ and other pots of the same—all from Centorbi. Basalt from the Cyclopean Islands.

Room of the Bronzes.—Here are numerous articles of bronze, both Greek and Roman—pots, buckets, lamps, strigils, and other articles of domestic use; weapons, ornaments, votive offerings, agricultural implements, many small figures of animals and birds, and more of divinities and heroes, some purely Egyptian, others archaic Greek. Among them notice a Mercury, somewhat like that of Giovanni di Bologna in the Uffizj,—a Faun with the *capistrum* for playing the double pipes,

which are wanting,—Jupiter, thunder in hand, with one foot on the eagle,—an archaic bust of Pallas,—a female with a cornucopia,—many of Venus, and of Hercules, chiefly archaic, one resting on his club, and another in earlier style, with club raised, and lion's skin on his arm,—Bacchus leaning against a column,—a nymph reclining, cymbal in hand,—a small head of Vitellius in silver,—a lamp, with a relief of Dirce and the bull, an ancient copy of the celebrated group at Naples,—fragments of statues of life-size,—lamps in the form of animals or monsters.

Gallery of Sculpture.—This extends round two sides of the central courts. Its walls are lined with inscriptions, Greek and Latin, and with portions of mosaic pavements found among the ruins of Catana; one with the motto "*utere feliciter;*" another with the heads of the months "Januarius" and "Martius;" the remaining fragment of this pavement is in the Benedictine Museum. Here are, moreover, some 60 statues, 50 busts, and many reliefs in marble; but few objects of much merit. The best is a colossal torso, supposed of Jupiter, found in the Augustine Convent, a fine fragment, often compared to the Belvedere torso of the Vatican, though inferior, and probably of Imperial times, and perhaps, as some think, an Augustus.—Hercules, of life-size, arms wanting, and legs wretchedly restored.—Two Corinthian columns with their entablature; from the theatre.—A muse, draped, without head, arms, or feet; in very simple style.—Roman lady, with a garland in hand.—Female centaur, curious.—Busts of Roman emperors and heroes, among them one of Scipio Africanus.—An empress as Ceres.—A nice bas-relief of Greek times.—A pedestal inscribed "Diodorus, son of Apollonius," said to have been found in Argirò, the birthplace of Diodorus Siculus.—A nice bust of Venus.—A figure of the same goddess, with Cupid, of *cinquecento* art.

1st Vase Room.—The vases now exhibited form, it is said, but a small portion of those collected by the Prince, the rest having been sold or stolen in the revolutions which Sicily has undergone during the present century. The best have disappeared, but among those left may be noticed:—Two small *amphoræ* from Girgenti, of brilliant varnish and good art, representing nymphs giving drink to warriors.—Two small *amphoræ*, of the form called *pelike*, from Nola, and in the style of Magna Græcia, representing the Toilet of Venus, and the Garden of the Hesperides.—*Crater*, with Perseus presenting the head of Medusa to Jove, with Juno, Minerva, Neptune, and two Gorgons.—*Crater* from Girgenti, of late style and poor art, but curious; showing Hercules in caricature, bearing the two Cercopian brothers in cages on his back; and Jupiter on his throne, also in caricature.—*Lecythus*, with a quadriga on a white ground, from Camarina, in the 2nd style.—Three *celebæ*, in the 1st style, with very archaic figures of beasts and birds, found in the tombs of Catana.

2nd and 3rd Vase Rooms.—Each has a large sarcophagus of terracotta from Centorbi in the centre. Here are numerous specimens of unfigured Greek pottery of different forms; *rhyta* in the shape of beasts' heads; a small donkey of terracotta, with water-jars in panniers, just as they are carried at the present day; a curious vase with high reliefs of figures and foliage delicately moulded, on a pink ground; numerous lamps of various kinds and periods, Greek, Roman, and Christian, &c.

Room of Terracottas.—Many heads and busts nearly of life-size, evidently portraits, and mostly archaic, some retaining traces of colour; entire figures of different sizes, some quite Etruscan in character; others purely Egyptian, of smalt; numerous small archaic figures of Ceres crowned with the bushel; others of later date and better art; Bacchantes; groups of Venus and Cupid, &c.; *neurospasta* or jointed dolls; toys for children; masks; lamps of Roman times, bearing obscene subjects; ex-votos; figures of animals, &c.

In 6 other chambers are collections of natural history, conchology, mine-

ralogy, especially the lavas, agates, marbles, ambers, strontians, and sulphurs of Sicily; fossils—among which notice a section of a petrified tree, of vivid colours, found near Palermo; old lace; *cinquecento* ivories; mediæval weapons and armour, though nothing earlier than 1470.

There was a large collection of coins, but all were carried off when the Neapolitans sacked Catania in 1848.

Gabinetto Recupero, Strada Quattro Cantoni, 114.—This museum now contains but a small portion of the rare and precious treasures once possessed by the family. Here are to be seen a few Greek vases; a large number of coins, gold, silver, bronze, and copper—Greek, Roman, Byzantine, Norman, and other Sicilian dies of the middle ages; a collection of mineralogy and conchology, chiefly fossil; and a gallery of pictures, viz.—a Madonna, ascribed to *Pietro Perugino;* a St. Catherine, *School of Leonardo da Vinci;* a Nymph with 2 Satyrs, ascribed to *Annibale Caracci;* 3 hermits, by *Novelli;* and various pieces attributed to *Guido, Tintoret, Murillo, Claude*, &c.

Gabinetto Ferrara, Strada S. Antonio, 23.—The mineralogical collection has been presented to the University of Palermo; but there are still a large number of ancient coins; many gems; inscriptions, both Greek and Latin; vases, figures, lamps, and reliefs in terracotta; and an Etnean *hortus siccus*.

Gabinetto Aradas, Strada S. Domenico, No. 391.—Here is an extensive collection of molluscæ, both fossil and existing, with numerous specimens of conchology in similar variety.

Gabinetto Scuderi, 48, Strada Faraone.—A gallery of some 200 pictures, with a large collection of sketches by various masters, and another of prints, reputed the best in Sicily. The pictures are of the Venetian, Bolognese, Neapolitan, and Sicilian schools. Here are, moreover, a number of specimens of early printing, a few relics of Greek and Roman antiquity, and a sarcophagus with a relief of the dead Saviour, by *Gagini*.

Casa Gemmellaro, Strada Faraone.—Professor Carlo Gemmellaro, renowned throughout Europe for his many learned treatises on the eruptions and geology of Etna, has not only a good collection of geological, conchological, and entomological specimens, but a nice gallery of pictures, among which notice a portrait by *Tintoret;* a half-length of Sta. Barbara, by *Caracci;* a Lot, by *Pietro da Cortona;* 6 hermits, by *Salvator Rosa;* several *Poelembergs;* and what purports to be the original sketch of the Madonna della Seggiola.

Casa Gagliani, 336, Strada Garibaldi.—Professor Carlo Gagliani has a large collection of Greek and Punic coins, some of great rarity and beauty. Signor Domenico Gagliani, Strada di Sta. Maria della Lettera, No. 25, has also a collection of similar character.

History and Antiquities.

What led the Emperor Frederick II. to confer on Catania the title of "Chiarissima" is not easy to say. The epithet in this case has certainly not its usual historical application, for, as has been truly said, were it not for Etna and St. Agatha, the annals of Catania would be barren and uninteresting. The history of Catania is little more than the history of the volcano.

Catana, which derives its name from its position "under Etna"—κατ' Αἴτνης—was one of the earliest Greek colonies in Sicily, founded by the Chalcidians of Naxos soon after their settlement of the latter town, and probably about 730 B.C. The earliest event in its annals is its conquest in 476 by Hieron I., who transferred its citizens to Leontini, and repeopled it from Syracuse and the Peloponnesus, giving it the new name of Ætna; but in 461 the new citizens were driven out and the old ones restored. During

the Athenian expedition Catana became the headquarters of the invaders and the base of their operations against Syracuse. Dionysius took the city in 403 B.C., and established there a body of Campanian mercenaries. In 396 B.C. it fell to the Carthaginians in consequence of Himilcon's great naval victory off this coast. Catana was one of the first places in Sicily that fell into the hands of the Romans, and under their rule it became one of the largest, wealthiest, and most flourishing cities in this island, as its relics of that antiquity abundantly testify. In ancient times Catana took no mean position in the scale of intellectual cultivation. It gave birth to the celebrated legislator and philosopher Carondas, and attracted the poet Stesichorus, and the philosopher Xenophanes, as a residence. Here it is said men first learned to dance to the sound of the flute; and the first sun-dial ever seen in Rome was brought from this city. Under the Byzantine, Saracenic, and Norman domination, Catania maintained her importance, and still ranks in a material point of view as the third city of Sicily, though in intellectual eminence she yields to none.

It is surprising that Catania, after having been repeatedly shaken down by earthquakes, and overwhelmed by torrents of fire, should retain any relics of ancient times, yet no city in Sicily surpasses her in the number and variety of her Roman remains. She boasts of possessing vestiges of an Amphitheatre, a Theatre, an Odeum, a Forum, a Gymnasium, a Basilica, a Curia, a Circus, a Naumachia, a triumphal Arch, several Temples, a Nymphæum, an Aqueduct, with numerous baths and sepulchres. Few of these remains are left standing above ground; of some the sites only are known, of many the nomenclature is doubtful, but several have been partly disinterred from the close embrace of the lava.

THEATRE.—Catania had a theatre in Greek times, for on the first invasion of the Athenians, 415 B.C., Alcibiades there beguiled the citizens with his eloquence while his troops were treacherously taking possession of the city. Two centuries earlier the great lyric poet Stesichorus had introduced his musical choruses on the stage at Catania. But the structure now in part rescued from the lava is not the theatre of Hellenic days. It is probably not earlier than the colonization of Catana by Augustus, though the massive uncemented masonry of the foundations suggests that it was erected on the earlier edifice. It was in great part destroyed by Count Roger, who used its materials in the construction of the new cathedral. The entrance is in the palace of the Principe di Guarda Savoja in the Largo di S. Francesco.

The plan is a semicircle, with a diameter of 316½ feet, that of the orchestra being 77 feet. Two *præcinctiones* divided it into 3 parts, the two lower being devoted to seats, the upper to porticoes. The cavea was divided by 8 flights of steps into 9 *cunei*, and there appear to have been 33 tiers of seats, which were originally encrusted with marble. The orchestra was paved with marble and enclosed by a low podium of the same. In the centre of 4 alternate cunei on the lower tier are square recesses lined and floored with marble, for the seats of the most distinguished personages. Nothing remains of the *scena*, six columns from which now adorn the façade of the Cathedral, but a small portion of the basement of the *proscenium* or stage is still visible. Not a vestige remains of the outer portico, some columns from which were also carried to the Cathedral, but its height can be determined by the vaults of the contiguous corridor, which are constructed of lava *opus incertum*, interrupted here and there by arches of brickwork to increase its stability. The walls of the corridors, however, like the rest of the structure, are of lava masonry. The theatre is so encumbered with modern buildings that not more than a quarter of it is uncovered. At the bottom of the large corridor is an aqueduct constructed of massive blocks of masonry, which may have belonged to the Greek theatre

previously existing on this site. A flight of steps from the corridor leads to the

Odeum.—To the W. of the Theatre. On these steps is a block with a spirited relief of a man on horseback. The Odeum is very similar in form, construction, and arrangement to the theatre, but much inferior in size. It served for the instruction of the choruses, and for musical and poetic contests. It was externally 131 feet in diameter, and internally 48 feet. It had no scena, corridors, or portico, but a simple stage with two orders of seats divided by a *præcinctio*, and externally was backed by a wall of lava, not semicircular, but in flat facets, 12 of which are visible from the outside. No seats are now to be seen in the cavea—only the converging vaults of *opus incertum* on which the seats rested. This building is also greatly encumbered with the houses of modern times.

Amphitheatre. — This edifice lies beneath the Piazza Stesicorea, the greater part being covered by the modern city, so that it is difficult from the fragments visible to form a just conception of its dimensions. The entrance to it is from the Strada degli Arcibusieri. The precise date of its construction is unknown, but it probably owes its origin to the colony sent here by Augustus; however that be, it evidences the great importance and population of Catana under the Roman emperors. In A.D. 498 it had already fallen into ruin, and the citizens besought Theodoric to allow them to demolish it for materials to repair the city walls. The king consented, and Gothic Catania thus destroyed the most splendid monument of her magnificence under the Romans. Yet so vast was the edifice, and so substantial its construction, that, notwithstanding the injury it suffered then and in succeeding ages, sufficient remains are still extant to attest its size, form, and architectural arrangement, though the greater part is covered by lava, or the débris of the city which has risen on the ruins. It is of the usual elliptical form; its entire length on the greater axis is 430 ft., and its extreme breadth 366 ft.; while the arena measures 238 ft. by 176. It thus ranks among the largest amphitheatres of antiquity, being inferior in size only to the Colosseum, and to those at Tarragona and Capua, and surpassing those of Syracuse, Pola, Verona, &c. The arena is now occupied by the Capuchin Convent. The only part of the structure now visible is a portion of the corridors, a fragment of the external wall, some arches of the upper order, vaults of brickwork supporting the seats, some steps leading to the seats, which were of calcareous stone, traces of aqueducts flowing towards the arena, huge blocks of lava perforated for the posts of the *velarium*. The corridors are of lava *opus incertum*, with buttresses and pilasters of lava masonry. The arches are of brick. In the inner and lower corridor you see the lava of 1669, which overwhelmed the structure and filled the arena; and here also are 2 dens lighted by apertures from above. A vaulted corridor appears to have surrounded the arena. Torches are necessary for the inspection of this amphitheatre.

Le Terme, or *Bagni Achillei*, beneath the Cathedral.—After the earthquake of 1693 the upper portions were pulled down to fill up the lower, in order to strengthen the foundation for the reconstruction of the Cathedral. For the few portions now visible the Catanesi are indebted to the zeal of Prince Ignazio of Biscari, who cleared out the rubbish, as far as the modern buildings would allow, and made the necessary restorations. A modern flight of steps, at the left angle of the façade of the Cathedral, leads down into a vaulted passage about 50 feet long, terminating in a lava arch of massive masonry, and with doors in the side-walls, one opening into a square vestibule with 4 isolated piers, and cross-vaults adorned with very pretty arabesques and reliefs in stucco. There are 4 parallel passages running from E. to W., and 3 crossing them

from N. to S., supported on piers of lava masonry with capitals of brickwork. Here are several ancient aqueducts, and the water of the Amenanus, deliciously cool and clear, still flows through them in the thickness of the wall. The entire structure is composed of squared blocks of lava, and of brickwork lined with stucco.

Le Stufe all' Indirizzo.—Under the Church of the Carmelites is an ancient Bath, which, though smaller than that just described, and for private use, has certain parts better preserved. You descend to a chamber with an aqueduct crossing it diagonally; from this you enter an octagonal hall, the *apodyterium*, or unrobing room, with a domed roof pierced with lights, and with niches in the walls for clothes. Beyond this are the *hypocausta* or furnaces, the *tepidarium* or tepid-chamber, the *calidarium* or vapour-bath, the *balneum* or hot-water bath, of marble, with other chambers to which other names might be given. The structure is of opus incertum of lava; the arches of brick, or of brick and lava alternating. The floors of many of the chambers were covered with the lava of 1669, which came up from below through the aqueducts, but did not rise to the vaults. Most of it was removed by the Prince of Biscari. In the *hypocaustum* observe the small columns of terracotta which support the floor.

Sta. Maria della Rotonda, or *Il Panteone*, near the Benedictine Convent. Other baths of ancient construction stood to the N. of the Theatre, but of them now only remains an octagonal hall, roofed in by a hemispherical vault, like that of the Pantheon at Rome, resting on 8 arches. It has long been converted into a church, and local tradition, which regards it as originally a Pantheon, states that it was consecrated to Christian worship by St. Peter himself in the year 44. One of the large arches leads to a vestibule of regular form, uniting the hall to the rest of the structure, fragments of which are seen behind the church. The edifice is constructed of lava masonry and brickwork, lined with a very fine stucco. The bénitier is a Byzantine capital inverted.

The other remains of Roman Catania within the walls are hardly worth the notice of the traveller; we will do little more than enumerate them.

Tempio del Sole, on the Salita della Maddalena, a fragment of a vaulted hall, covered with lava.

Foro, in the Cortile S. Pantaleone.—Remains of 10 chambers enclosed in modern houses, and commonly known as the *Grotte di S. Pantaleo*.

Of the Circus and Naumachia in the Strada del Gallazzo, of the Gymnasium in the Piazza of the Castle, and of the Nymphæum in the Piazza de' Benedettini, no remains are now visible above ground. Beneath the Corso, especially in and around the Augustine Convent, are remains of ancient structures which are conjectured to have been the Curia and Basilica, and a temple of Jupiter. From these ruins were drawn the beautiful torso of the Biscari Museum, and the columns which adorn the Piazza of S. Filippo, with other relics of ancient art.

Tempio di Cerere, Bastione degli Infetti.—A few remains which have received this name from an inscription and a relief of Ceres found on the spot.

Arco di Marcello, Corso, 334.—Only the basement visible.

Aqueduct.—Near the Bastione del Tindaro, the aqueduct which supplied ancient Catana with water from Licodia, 16 m. distant, enters the city; and here is a large reservoir, called *Castello del Tindaro*, from which the water branches in different directions.

Tombs.—The cemetery of the ancient city lay to the N. and W., and there are several sepulchral monuments still visible, all of Roman times. They lie in the tract of argillaceous soil between the city and the Villa Carcaci, which has never been overwhelmed by lava. From the square in

front of Sta. Maria di Gesù, a path to the l. leads to the little chapel of *Sta. Maria della Mecca*, in the floor of which a flight of steps opens to a sepulchral vaulted chamber lined with stucco, with niches for the *ollæ*. Hard by, in the orange-garden of Signor Danielle, you see the lava of 1669, which has baked the clayey soil it overwhelmed into a sand, red as brickdust. In the "Selva," or grounds of *Sta. Maria di Gesù*, is a large circular tomb of two stories, sunk in a pit, and constructed of lava and brick rubble with cement, coated and lined with stucco. The lower story is well preserved, but the upper has almost disappeared. The interior of this tomb is vaulted with a dome almost conoidal, and in the walls are niches as if for cinerary urns. Yet the doorway, strange to say, is acutely pointed, and thus the sepulchre, which in other respects might pass for Roman, is proved to be of later times. Here is another tomb, quadrangular and of large dimensions, of Roman construction. In the Orto of the *Minorite Convent*, adjoining Sta. Maria to the S., is another sepulchre, with niches in its walls. In the grounds of the Villa of the Duca di Carcaci is a Roman altar of marble, which, from the inscription it bears, seems to have been used as a sepulchral monument.

La Licatía.—Five miles N. of Catania, below Batiáti, is an ancient monument now converted into a chapel. Externally it is square, but internally octagonal and vaulted. In 4 of its sides are arches, one serving for the entrance, the rest sunk in the wall. At first sight it seems to have been a bath, but its isolated position, and the absence of windows, renders it probable its original purpose was sepulchral.

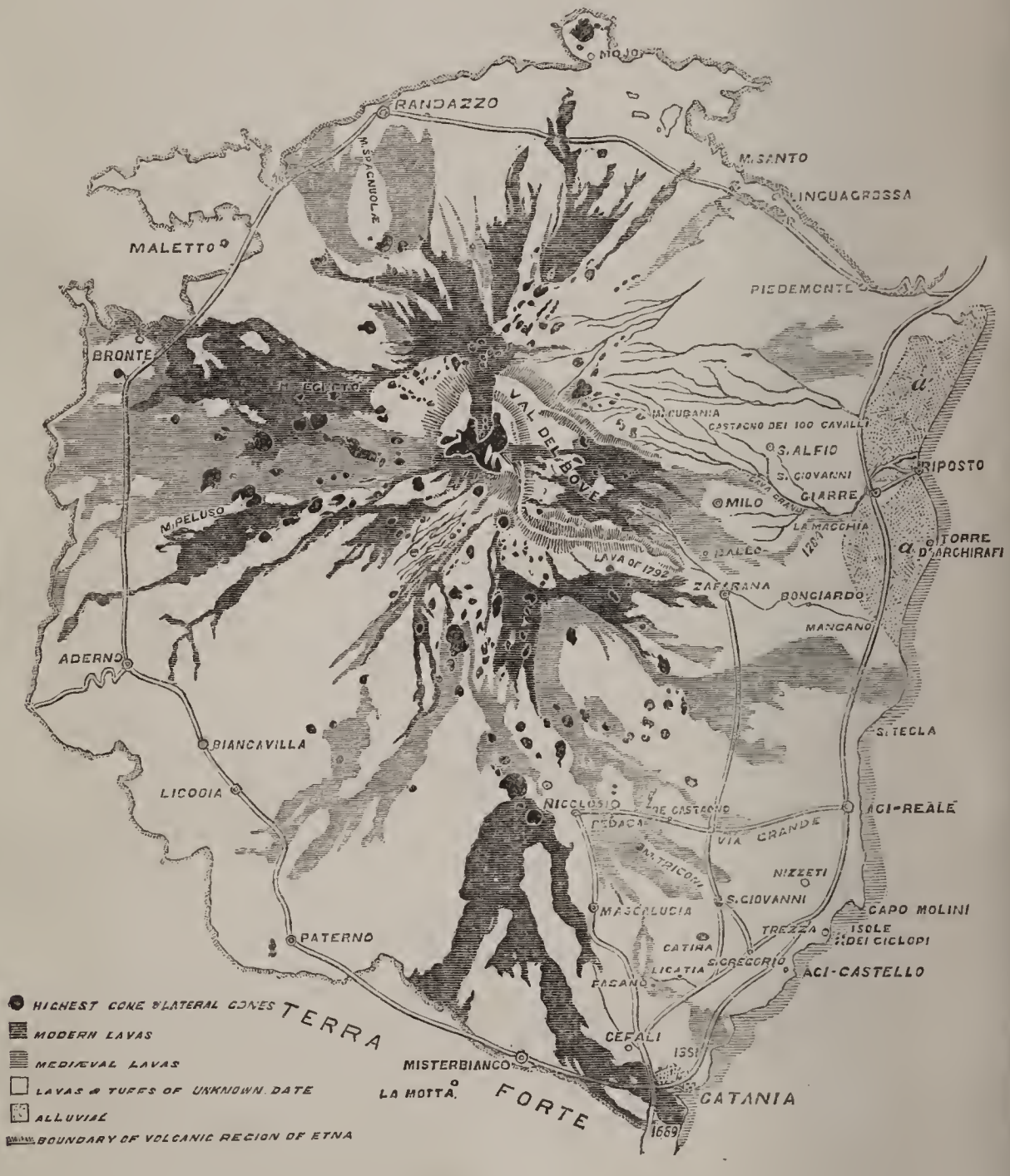
The Port.

The Port of Catania is small and shallow, capable of holding only coasting craft and vessels of small tonnage, as its greatest depth is only 3½ fathoms. The commerce of the city is thus crippled greatly. In ancient times, when Catana was the chief port of export for the corn of the great Leontine plain, the harbour was of much superior size, and so it remained till the lava of 1669 encroached upon it, and reduced it to its present dimensions. Ever since the beginning of the 14th century the want of a *Mole* has been felt, and efforts have been made to construct one, but all failed till the work was undertaken in 1792 by *Giuseppe Zahra*, who in 8 years constructed 85 yards of it. The work was not resumed till 1842, since which it has been extended 236 yards, the width being 47 yards. It is constructed entirely of blocks of lava, and protected to seaward by a breakwater composed of rude masses of the same. It is creditable to the public spirit of the citizens of Catania that the work has been accomplished entirely at their own expense. Another mole parallel to the quay encloses a small basin called the *Darsena*.

The port is overhung on the N. throughout its length by the old walls of Charles V., of massive lava masonry, in which open 3 gates—Porta Saracina, P. Grande, and the Arco alla Pescaria. To the E. these walls terminate in the large bastion of S. Salvatore; more in the middle, the Palazzo Biscari, and the Archbishop's Palace, rest upon them—huge piles of an obsolete architecture, in that exuberantly ornate style which in Spain would be called Churriguerresque. Next, the S. transept of the Cathedral, with tall lancet windows pierced in its lava masonry, impends over the port. To this succeeds the long and lofty wall of the Seminario, in which opens the Porta Grande or d'Uzeda, forming an imposing entrance to the city. The quay here widens out into a broad promenade, with an avenue of acacias and seats of marble, where the Catanesi take the cool in the summer evenings to the music of a military band. The Amenano flows into the port from beneath the Seminario. The street on the E. of the port leads to what Swinburne styles "the greatest curiosity in Catania."

ETNA,

AND ITS LAVA CURRENTS.



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Villa Scabbrosa, a villa formed in the last century by Prince Ignazio di Biscari, on the bosom of the lava of 1669, just where it flowed into the sea. Passing the *Campo Santo*, choked with the victims of the cholera in 1837, you enter on the lava-torrent, which, black as coal, hard as iron, and tossed up into the wildest waves, seems to forbid even a pathway across its surface. Yet here the indefatigable Prince has smoothed down the rugged rock, erected houses, formed a garden, and planted trees in earth brought from a distance, constructed a carriage-road, and formed 2 large ponds of fresh water, supplied by springs that ooze through the lava. It is a dreary and forbidding spot for a residence, yet commands the finest view of Catania with Etna as its background.

Etna.

Etna, though known elsewhere only by its ancient name, in Sicily is more commonly called *Mongibello*, a hybrid word compounded of *Mons* and *Gibel*, the Arabic signifying the same thing as the Latin; the whole being emphatically "the mountain," or "mountain of mountains," a term not inappropriate; for, while the loftiest of the other peaks in the island hardly attains the altitude of 6200 ft., Etna soars to the height of 10,874 ft. This at least is the result of Admiral Smyth's trigonometrical observations in 1815, while in 1824 Sir John Herschel, by the barometer, obtained the height of 10,872½ ft. It must be remembered, however, that the height of an active volcano cannot be definitively determined, being liable to vary from the elevation or depression of the cone consequent on eruptions. The average altitude, however, may be stated at something below 11,000 ft. The circuit of the mountain by the high road along its lower slopes is 93 m.; but its circumference, as marked out by its natural boundaries, the sea, the Simeto, and the Cantara, is at least 120 m.; and if the entire district covered by its lavas be included, the circuit would be yet greatly extended. Those who seek a Phœnician origin for classical local names, and resolve such words as Herculaneum and Pompeii into oriental elements, will maintain that *Ætna* is derived from a Hebrew word signifying "a furnace," but its derivation from Αἴθω will satisfy any reasonable philologist.

This mountain has been justly remarked to afford in itself an epitome of almost every climate in the world, being divided by nature into three distinct regions or zones, almost answering to those into which the globe itself is divided.

Cultivated Region.—The lowest of these zones, called from its position *Piedimontana*, and from its character *Colta*, or *Fertile*, extends up the slopes to a distance varying from 2 m. on the N. to 10 or 11 m. on the S. The soil, which is decomposed volcanic matter, is easily worked, and extremely productive, yielding the finest corn, wine, oil, and fruit in Sicily. "No language can do justice to the scenery, fertility, and luxuriant verdure of this tract, whose bosom heated by subterranean fires, and situated in the most favourable climate upon earth, teems with every flower and tree that can delight the eye, and every fruit that can gratify the palate; fields covered with golden grain or the purple vine, villages and convents embosomed in thick groves of chesnuts and oriental planes, mossy fountains and transparent streams, exhausted craters covered with a verdant canopy of foliage, invite the tourist to these charming scenes." —*Hughes.* Yet is this region far from being in its every part an earthly paradise. On every side of the mountain, but more especially on the western slopes, it is intersected by torrents of rugged black lava, which in past ages have overwhelmed all cultivation, and destroyed for centuries the capability of production, blasting wide tracts as with a curse, converting them into "the abomina-

tion of desolation." The very fertility of the remainder of this region is owing to the same cause. Though on every hand the most luxuriant vegetation is seen in juxtaposition and startling contrast with the naked sterile lava, the soil which nourishes it is but the bed of an earlier torrent, whose surface in the lapse of ages has been decomposed, and covered with rich mould; or it is volcanic ashes and triturated scoriæ which in past eruptions have rained in showers of fire over the mountain. Such in a word is the fertility of the soil, that no other part of the island is so thickly populated as this region of Etna, which contains 65 townships or villages, and nearly 300,000 souls; and nowhere in Sicily are the people so uniformly well housed, well clothed, and well fed, as on the lower slopes of Etna. These mountaineers revel in the enjoyment of their superior comfort, forget the peril of proximity to the fiery volcano, and philosophically "seize the day," troubling themselves with no anxiety for the future, or trusting in the veil of St. Agatha as their palladium. And, in truth, their danger is hardly so great as would at first appear, for very few eruptions —not more on an average than two in a century—extend their ravages into the "Cultivated Region."

Woody Region.—Next succeeds the *Regione Nemorosa* or *Selvosa*, more commonly called *Il Bosco*, a belt of forest, 6 or 8 m. in width, and affording pasturage to numerous flocks and herds. The character of the forest differs in the several districts. In the Bosco of Paternò flourish the oak, the ilex, the beech, and the lime. Near Maletto are fine oaks, pines, and poplars. The Bosco of Bronte abounds in pines of large size. The Bosco of Catania, which extends from above Nicolosi to Zaffarana, produces the oak, fir, beech, cork, and hawthorn. The Carpinetto, or the district between Mascali and Piraino, contains groves of cork-trees, and chesnuts of vast size; among them that vegetable marvel, the "Castagno di Cento Cavalli." And on the northern slopes, in addition to the forest-trees, are extensive groves of filberts. These woods are diversified by numerous cones, the craters of extinct volcanoes, a few still bare, and gloomy with ashes and scoriæ, but most of them wooded to their summits, and with their basins also filled with luxuriant groves, presenting sylvan scenes of Arcadian beauty. The scenery of this region is in general highly picturesque, in parts recalling the finest park scenery of England; and the cool refreshing temperature is in grateful contrast with the fervid heat of the lower region. Timber is not now cut to any extent; but of old the fleets of Syracuse were constructed with materials taken from this forest region of Etna. In this zone are found wild boar, roebuck, wild cats, foxes, badgers, ferrets, weasels, martens, hares, rabbits, porcupines, hedgehogs, eagles, falcons, partridges, and a variety of game. Here, too, the flora of Etna, which reckons 477 species, seems to dispute at every step possession of the ground with the lava which is incessantly threatening it.

Desert Region.—To the forest succeeds the "Desert Region," commonly called *Diserta*, *Netta*, or *Discoperta*.

"pars cætera frondet
Arboribus; teritur nullo cultore cacumen."
CLAUD. *Rapt. Pros.*

This commences, according to Admiral Smyth, at the height of 6279 ft. above the sea. The lower part of this region produces a few lichens and stunted plants, but not a tree or shrub. All traces of vegetation, however, disappear as you ascend, and not a sign even of animal life is to be seen on the dreary waste of lava, ashes, and scoriæ which forms the crest of the mountain, and where from a kind of plain rises the great cone itself, some 1100 ft. in height, eternally emitting sulphureous vapours. The whole of this upper part of the volcano is in winter covered with snow, which then descends far down into the woody region,

but from June to October it is more or less bare—an expanse of black lava or grey ashes; the snow lying in patches only all the year round. Yet eternal winter reigns here. "In this lofty region, called by many the 'Region of Snow,' the air is chill and piercing; every sign of life and vegetation ceases; not an insect crawls over the cold surface of the ground; not a lichen adheres to the grey masses of the lava; not even the eagle's wing soars so high to disturb the awful solitude of nature. Here only the thunder and the tempest, or the still more tremendous explosions of the volcano are heard."—*Hughes.* The extreme limit of vegetation on the mountain has been determined by the German geologist Hoffman to be at the height of 8628 ft. above the sea.

Cones.—"The most grand and original feature in the physiognomy of Etna is the multitude of minor cones which are distributed over its flanks, and which are most abundant in the woody region. These, though they appear but trifling irregularities when viewed from a distance as subordinate parts of so imposing and colossal a mountain, would, nevertheless, be deemed hills of considerable altitude in almost any other region. Without enumerating numerous monticules of ashes thrown out at different points, there are about 80 of these secondary volcanoes of considerable dimensions; 52 in the W. and N., and 27 on the E. side of Etna. One of the largest, called Monte Minardo, near Bronte, is upwards of 700 ft. in height; and a double hill, near Nicolosi, called Monti Rossi, formed in 1669, is 450 ft. high and the base 2 m. in circumference, so that it somewhat exceeds in size the Monte Nuovo, near Puzzuoli. Yet it ranks only as a cone of the second magnitude amongst those produced by the lateral eruptions of Etna. On looking down from the lower borders of the desert region, these volcanoes present us with one of the most delightful and characteristic scenes in Europe. They afford every variety of height and size, and are arranged in beautiful and picturesque groups. However uniform they may appear when seen from the sea, or the plains below, nothing can be more diversified than their shape when we look from above into their craters, one side of which is generally broken down. There are, indeed, few objects in nature more picturesque than a wooded volcanic crater."—*Sir Charles Lyell.*

These secondary volcanoes appear to be formed entirely of ashes and scoriæ. The origin of the greater part of them is lost in the darkness of the prehistoric ages, but all belong to the present geological epoch. They are very numerous in the Woody Region, but diminish in number as we ascend, and very few are to be found near the summit of the mountain.

Eruptions of Etna.

The wonderful phenomena of this volcano were attributed by the ancient poets to the struggles of the giant Typhoeus or Enceladus (for the myths vary), who was buried beneath this mountain by Jupiter, after his victory over the Titans. Earthquakes were ascribed to his efforts to relieve himself from the pressure; the roars of the mountain were his groans; the fire and smoke were vomited from his mouth.

"Fama est Enceladi semi-ustum fulmine corpus
Urgeri mole hac, ingentemque insuper Ætnam
Impositam ruptis flammam exspirare caminis;
Et fessum quoties mutet latus, intremere omnem
Murmure Trinacriam, et cœlum subtexere fumo."

VIRG. *Æn.* iii. 578.

"Vasta giganteis ingesta est insula membris
Trinacris; et magnis subjectum molibus urguet
Ætherias ausum sperare Typhoëa sedes.
Nititur ille quidem, pugnatque resurgere sæpe;
Dextra sed Ausonio manus est subjecta Peloro;
Læva, Pachyne, tibi; Lilybæo crura premuntur;
Degravat Ætna caput; sub quâ resupinus arenas
Ejectat, flammamque fero vomit ore Typhœus.
Sæpe remoliri luctatur pondera terræ
Oppidaque, et magnos evolvere corpore montes.
Inde tremit tellus, et Rex pavet ipse silentum."

OVID. *Met.* v. 346.

Another tradition represented Etna as the workshop of Vulcan and the Cyclops, who there forged thunderbolts for Jupiter. Lucretius and other philosophical writers ascribed the eruptions to the escape of the winds, pent up in caverns in the heart of the mountain, which were supposed to abound in sulphur and other inflammable matter; or to the action of the waters of the sea upon the same materials.

There are traditions of eruptions of Etna long before the historic era. Diodorus relates that, even prior to the Trojan War, the Sicani were driven from this side of the island by violent and frequent eruptions of the volcano. Homer, however, though he brings his hero Ulysses to the foot of the mountain, says not a word of it, nor of its eruptions. Not till the period of the Greek colonization of Sicily have we authentic records of these phenomena.

1st.—The first eruption on record happened in the time of Pythagoras, or during the latter half of the 6th cent. B.C., but we know not the precise date. It was on this occasion that Amphinomus and Anapias, the "Pii Fratres" of Catania, so celebrated in ancient song and story, exhibited their filial piety. When the lava was invading the city, they thought not of saving their property, but placing their aged parents on their shoulders, they bore them away unharmed, the fiery torrent parting to leave a passage for their escape. Statues were raised and coins were struck in their honour, and the site of their sepulchres was for ages known as the "Campus Piorum."

2nd—476 B.C.—This must be the eruption sung by Æschylus and Pindar. The former was in Sicily in 471 B.C., and must have heard the eruption described by eye-witnesses. Pindar, also, only three years after the event, visited the Court of Hieron I. of Syracuse, and describes in language truthful as poetical "the snowy Etna, the pillar of heaven, the nurse of sharp eternal snow, from whose deepest recesses are vomited forth purest fountains of unapproachable fire—rivers that by day pour forth a burning stream of smoke, but by night a ruddy rolling flame, bearing along rocks with loud crashing down to the deep level of the sea."

3rd—426 B.C.—Thucydides records another eruption in the 6th year of the Peloponnesian War, which destroyed part of the territory of Catana.

4th—396 B.C.—Thirty years later an eruption broke forth on the E. side of the mountain, and the lava flowed down to the sea, so as to compel Himilcon, the Carthaginian, on his way from Messana to Syracuse, to march his troops round the back of the mountain. "The course of the stream is yet to be distinguished a little to the S. of Giarre, and occupies the space of 24 m. from the summit to the sea, which it enters with a breadth of perhaps more than 2 m. The place is called *Bosco d'Aci*. The torrent covered lavas of still more ancient date."—*Ferrara*. The volcano seems to have remained inactive for 2½ centuries, as the next eruption recorded is during the Roman domination in Sicily. But in the interval there was a great eruption of Mount *Epopeus*, in Ischia, in the early part of the 3rd cent. B.C.

5th.—In 140 B.C. in the consulship of C. Lælius Sapiens and Q. Servilius Cæpio, when 40 people fell victims to the eruption.

6th—135 B.C.—S. Flaccus and Q. Calpurnius Piso, Coss.

7th.—In 126 B.C. the mountain poured forth streams of lava in various directions, accompanied by earthquakes. The sea near Lipari boiled furiously; several ships were burnt by subterranean fires, and a quantity of dead fish were cast on the shore, which being devoured by the inhabitants, caused a fatal epidemic.

8th.—In 122 B.C. a terrible eruption inflicted grievous injury on Catana, burning many houses by showers of hot ashes, and the lava threatened the city with imminent destruction, when it suddenly turned at right angles and flowed into the sea, 1 m. to the N., in a stream ½ m. wide. It is supposed to have issued from a crater a little above Gravina, about

2½ m. from Catania. In the year 92 B.C. the volcano in Ischia again burst into activity.

9th.—In 49 B.C., during the Civil War between Cæsar and Pompey.

10th.—In 44 B.C., immediately before the death of the former. These two eruptions were believed to portend that event. Virgil speaks of several eruptions at this period—

> "Quoties Cyclopum effervere in agros
> Vidimus undantem ruptis fornacibus Ætnam
> Flammarumque globos liquefactaque volvere saxa."
>
> *Georg.* i. 471.

11th.—In 38 B.C., during the Civil War between Octavianus and Sextus Pompeius, an eruption broke forth accompanied by fearful bellowings and bursts of flame, which so devastated the eastern side of the mountain, as to render it uninhabitable, and almost impassable from want of water.

12th.—In 32 B.C. occurred another terrible outburst, which devastated the surrounding country. From this time the activity of the volcano appears in great measure to have subsided. We hear of a partial eruption

13th—in A.D. 44, which frightened the Emperor Caligula away from Messina, but is not stated to have been attended with more serious consequences.

14th—A.D. 72.—The next eruption occurred in the 2nd year after the capture of Jerusalem by Titus.

For nearly 2 centuries Ætna remained quiescent, which may be explained by the sudden activity of Vesuvius, which in the year 79 burst forth into that terrible eruption that overwhelmed Pompeii and Herculaneum; and again broke out in 203.

15th—A.D. 254.—In the reign of the Emperor Decius, Ætna was in eruption 9 days, vomiting with loud roars a torrent of lava which melted the rocks in its course, and threatened the city of Catania. It was on this occasion that the efficacy of St. Agatha's veil was first tested. The terrified citizens rushed to the tomb of the saint, who had been martyred but the year before, and seizing the veil which covered it, bore it to the burning torrent, whose course was arrested on the instant.

16th.—A.D. 420.—Another eruption is recorded as occurring in this year. The volcano after this appears to have slumbered for nearly 4 centuries; at least we have no record of any eruption during that period, though Vesuvius was in activity 3 times—in A.D. 472, 512, and 685.

17th—A.D. 812.—Etna now again burst forth, if we may credit Godfrey of Viterbo, who wrote 4 centuries later, and states that this eruption greatly alarmed Charlemagne, who happened then to be at Messina.

Another interval of more than 3½ centuries occurred, during which no less than 4 eruptions of Vesuvius are on record—in A.D. 993, 1036, 1049, and 1139. That volcano then became dormant for a century and a half, while Etna resumed its activity.

18th—A.D. 1169.—On 4th February, during the reign of William the Good, one of the most disastrous eruptions recorded in history took place. At dawn on that eventful day, which was the vigil of the annual feast of St. Agatha, the cathedral of Catania being crowded with people, on a sudden there occurred a most violent earthquake, which shook all Sicily to its centre. Catania was in an instant one heap of ruins; not a house was left standing, and no less than 15,000 persons were buried beneath the ruins. Lentini, and many other places in this district, were thrown to the ground. At Messina, the sea, after retiring a long way from the shore, rushed back with violence upon the city. The cone of Etna towards Taormina was shaken down. In many places new springs gushed forth, and old ones disappeared.

19th.—Another eruption is recorded to have occurred in the reign of the Emperor Frederick II. (1197-1250), but the precise date is not known.

20th—A.D. 1285.—In January this year, while Charles of Anjou, who had inflicted so much misery on Sicily, was on his deathbed, Etna was shaken by a tremendous earthquake, and a stream of lava burst forth on the E.

side of the mountain, and ran a course of 15 m.

Ischia, which had been dormant for 14 centuries, broke again into activity in 1302; and Vesuvius, which had slumbered for 167 years, burst out again in 1306, but after that remained quiescent for nearly 2 centuries more, during which time Etna had a series of eruptions.

21st—A.D. 1329.—The first commenced on 28th June of this year, and we have a detailed account of it from the pen of the chronicler Niccolò Speziale, who was at Catania at the time, and ascended the mountain to witness the phenomena more closely.

A new crater, now called *Montelepre*, opened above the rock of Musarra, in the Val del Bove, on the eastern flank of the mountain, and vomited immense quantities of black smoke, which hung in the air like a dense cloud. Then, with a crash like thunder, a torrent of lava burst forth, while red-hot rocks were shot high into the air. The stream deseended the eastern slope, which was shaken at the same time by violent and destructive earthquakes. The eruption continued unabated till the 15th July, when another crater was opened near S. Giovanni Paparometto, 10 m. from the first to the S.E., and a new stream of lava burst forth. Then, after terrible shocks and erashing thunders, four other craters opened around it, vomiting lava and burning matter. The cone of the mountain was overshadowed by immense columns of black smoke, illumined from time to time by vivid coruscations; showers of ashes and sand obscured the air, and covered the whole surface of the country, so that the cattle and birds perished for want of food, and these ashes and sand were even carried to Malta, a distance of 130 miles. The original torrent of lava from Montelepre after a course of a few miles came to a stand. The lower stream, after filling several valleys in its descent, separated into three — two branches flowing towards Aci, the third approaching Catania; but the veil of St. Agatha displayed on the walls again proved efficaeious in staying its course.

22nd—1333.—Four years later another eruption broke forth, recorded by the chronicler Silvaggio.

23rd—1371.—An old MS. in the Sicilian dialect in the archives of the Duomo of Catania records an eruption of "Mungibeddu" on the 6th August of this year.

24th—1408.—On the 9th November, in the reign of Martin and Bianca, a fresh outbreak occurred, first from the great crater, and then from several mouths which opened at the base of the mountain, above the convent of S. Nicola d'Arena, when the eruption of the great crater ceased. While it lasted, immense globes of fire were ejected, together with ashes and live coals, which fell near Messina, and even covered certain towns in Calabria. The venerable Benedictine monastery of Santa Maria Boscochiuso was burnt up by the lava of this eruption; and the villages of Pedara and Tre Castagne were reduced to ashes. The eruption continued for 12 days.

25th — 1444. — In this year the mountain was shaken by a violent earthquake, so that the greater part of the cone erumbled down into the crater, which was thus much increased in circuit. A torrent of lava at the same time threatened Catania, but after a course of 20 days was stayed as usual by the exhibition of St. Agatha's veil.

26th — 1446. — Two years later a fresh eruption occurred on the 25th September, the lava bursting forth by the Rock of Musarra, near the site of the eruption of 1329; and the crater thus formed is supposed to be that now called *Monte Finocchio*.

27th—1447.—Another eruption is recorded on the 21st September of this year.

During this series of 7 eruptions Vesuvius had remained in a state of inactivity, but it eame again into play in the year 1500. For a period of 89 years the fires of Ætna appeared extinet. In 1533 the historian Filoteo descended into the crater, whieh was shaped like a funnel, and found at

the bottom a hole hardly so large as a man's head, which emitted a light sulphureous vapour, very damp. So complete was the quiescence that it was hard to credit the stories of its past violence, for no eruption had occurred within the memory of man. Yet only 3 years later one of the most memorable eruptions of modern times took place.

28th.—At the close of the 15th cent. occurred a memorable eruption, mentioned by Bembo and Fazello, when the great crater threw out a torrent of lava which ran a course of 28 m., destroyed a large portion of Catania, and filled up the port of Lognina.

29th—1536.—On the 23rd March a vast torrent of lava burst from the great crater, and from apertures newly-formed around it, and flowed down the slope into a hollow filled with snow, which it melted; so that the torrent, rushing headlong towards Randazzo, swept away flocks and herds, houses and trees, and every obstacle it encountered in its course. At the same time another stream of lava flowed down towards Bronte and Adernò in a slow, intermitting current, like melted iron; while horrible convulsions shook the mountain, and fearful roars struck terror into its inhabitants. Three new craters were formed on the S. and W. slopes. The whole island was covered with the ejected ashes, which were borne across the Straits into Calabria, and even carried by the winds to Crete. On the 26th twelve new craters opened between Monte Manfrè and Monte Vituri on the S. slope, and vomited a vast river of fire, which overwhelmed the ch. of St. Leo in the Bosco, and continued its devastating course till 4th April, when it ceased to flow.

30th—1537.—After a rest of 12 months the volcano made a fresh outburst in May, 1537, when for 12 days all Sicily was terror-struck by fearful peals of thunder, and frequent roars like discharges of artillery, but far louder, which were heard at Sciacca, Palermo, and even at Trapani, and were all attended by strong shocks of earthquakes. New mouths were opened near Le Fontanelle, on the S. slope, the lava from which flowed down with such fearful velocity that in 4 days it had run 15 miles, destroying a great part of the villages of Nicolosi, Mompilieri, and S. Antonio. Ashes and dust were ejected in such quantities as to obscure the sun for many days, and to ruin the olive and silk-plantations at Messina, and even in Calabria as far as Cosenza, and to cover the sails of ships 300 miles off in the Adriatic. When the ashes ceased, the roars of the volcano recommenced, and in the midst of them the cone, which since its fall in 1444 had been renewed, again sunk within the crater, diminishing the altitude of the mountain by 320 feet. Towards the end of July almost the whole of Sicily was obscured in thick darkness. Soon after the eruption, Cardinal Bembo and the native historians Filoteo and Fazello ascended the mountain, and found the lip of the crater on a level with the Piano del Lago.

In the following year the volcanoes of the Phlegræan Fields broke into activity, and in 48 hours threw up the mountain called Monte Nuovo. In 1542 a fearful earthquake shook the whole of Sicily. Palermo and even Trapani suffered severely, but the effects were most strongly felt in the Val di Noto. At Catania, Syracuse, Augusta, Mineo, Vizzini, Melilli, Militello, and Caltagirone many buildings were destroyed. But no eruption of Etna took place.

31st—1566.—In November this year a new crater opened near Linguagrossa, on the N.E. slope, and two others not far from it towards Randazzo, which ejected streams of lava and large quantities of fiery matter. One of the latter craters, from the roars to which it gave vent, has received the name of "the Devils' Caldron," *Caldaja de' Diavoli*. Linguagrossa is in great part built on the lava of this eruption.

32nd—1578.—A small eruption is recorded by Pirri as happening this year.

33rd—1603.—Immense columns of

smoke with flame rose this year from the crater, while the mountain was shaken by violent earthquakes. These phenomena continued at intervals for four years.

34th—In 1607 a torrent of lava burst from the great cone, and flowed down into a small lake formed by the melting of snow, filling it up, though the site is still known as the Piano del Lago. The discharges of fiery matter continued with intervals till 1610.

35th—1610.—On 6th February a lava-stream burst from a new crater, and flowed towards Adernò, filling up the bed of the Simeto a little above the Ponte di Carcaci. A second torrent burst forth on 3rd May, and took the same direction in a stream 5 miles in length and 2 in breadth, overwhelming a large part of the Pinita, or Pine-wood, and many vineyards in the neighbourhood of Cisterna.

36th — 1614. — After many earthquakes, several craters opened above Randazzo, and the lava from all, uniting, ran a course of 10 m., and destroyed a large district of the Bosco.

37th—1619.—A slight eruption took place this year.

After these frequent outbreaks Etna was quiet for 14 years, while Vesuvius, which had lain dormant for 131 years, broke in 1631 into one of the most memorable and destructive eruptions of modern times. 12 months only after Vesuvius had sunk to rest Etna resumed its activity.

38th—1634.—On the night of 21st February, 1633, a violent earthquake shook Nicolosi, destroying a portion of the village, and burying 16 people in the ruins. This was the herald of the eruption of the following year, which commenced in December with tremendous earthquakes, which shook all the villages on the S. flank. On the 19th a new mouth opened 5 m. below the summit, just above the cone called Serrapizzuta, and in the midst of the snow, which then covered the mountain. The lava in 2 days covered a large and fertile plain; then, turning eastward, stopped awhile beneath the mount called Salto del Cane, but did not finally come to a stand till it had run more than 6 miles. On the 27th another mouth opened, 2 m. to the E. of the former, and vomited smoke alone, which from that moment ceased to rise from the great crater. The eruption continued, attended by violent explosions and frequent earthquakes, till 1638, by which time the lava torrent had covered a tract 18 m. in length by 2 in width, with a bed of matter 42 ft. in depth.

In 1643 a great earthquake took place, which did much injury, especially to Troina and in its neighbourhood.

39th—1646.—On 20th November a crater opened 5 m. below the summit to the N.N.E., and the lava flowed towards Castiglione, destroying much vegetation in its course.

40th — 1651. — A protracted eruption broke out in February this year; several new craters opened in the higher part of the mountain, and the lava came down in so impetuous a torrent that in 24 hours it ran a distance of 16 m. with a breadth of 4, and threatened to overwhelm Bronte. But, after burning some houses of the town, it turned off and followed the declivity, stopping short just above the river Simeto. Etna was not wholly at rest till 1654, when it remained quiet for 15 years, while Vesuvius broke into eruption in 1660. But in 1669 occurred one of the most terrible eruptions of Etna on record.

41st—1669.—There are many narratives of this catastrophe extant, but the best for its scientific information is that of Alfonso Borelli, professor of mathematics; and, for its historical details, that of Tedeschi, of Catania. This eruption commenced on the 8th March, by the obscuration of the day like an eclipse of the sun, followed by a furious whirlwind, and earthquakes, at first weak, but gradually increasing in strength, till on the 11th the people of Nicolosi could not keep their legs, and everything around them seemed to be heaving and rolling like ships in a rough sea. Before noon the whole village was a heap of ruins. That same morning, after fear-

ful bellowings, a fissure opened in the mountain, beginning at the Piano di S. Lio, and extending upwards in a tortuous line as far as Monte Frumento, only 1 m. below the summit. Its course was from N. to S.; it was 12 m. in length, but only 6 ft. wide, and of unknown depth. It emitted a vivid light. The same afternoon, 6 other mouths opened in a direct line with the fissure, vomiting columns of sand and smoke to the height of 1200 ft., accompanied by subterranean roars and terrible thunders, which could be heard at the distance of 40 miles, and such convulsions of the earth that Catania, 12 m. off, was tottering to its fall. At the close of the day another and still larger mouth opened a mile below the others, but in the same line, which to the same phenomena added the ejection of red-hot stones to an enormous height, and of sand and ashes in prodigious quantities, which covered the country to the distance of 60 miles. From this mouth gushed a stream of lava which soon spread out to the width of 2 m., and on its descent encountered the wooded cone of Mompilieri, which it encircled with flames; then, turning westward, it next day reached Belpasso, a town of 8000 inhabitants, which, in a short time, was entirely submerged in a sea of fire. The same day, that portion of the torrent which had encountered Mompilieri, forcing its way through subterranean caverns, issued from the opposite side, and by melting down its foundations caused the hill to sink, rending it at the same time into long open fissures. The same evening 7 fresh mouths opened round the large one, vomiting smoke and red-hot stones with terrific roars; and in 3 days they united with the original mouth to form one vast crater—a horrible chasm, some 2500 feet in circuit. By the 23rd, the torrent, advancing with a front of 2 m., had overwhelmed many houses, and a good portion of the town of Mascalucia. The same day, the great mouth cast up ashes, sand, and scoriæ in such quantities as to form an enormous double conical mound, now known as the *Monti Rossi*, and to cover the houses in the neighbouring villages to a depth of 6 feet, so that the peasantry were forced to seek refuge in Catania. On the 25th, violent earthquakes shook down the great cone into the crater, so as to lower considerably the height of the mountain. The matter thus crumbled down was hurled back again in black columns of dust, which obscured the day. The lava, meanwhile, had separated into 3 streams, which committed fearful havoc. One destroyed the village of S. Pietro; another that of Camporotondo; the third, at first ½ m. wide, devastated the land of Mascalucia, destroyed S. Giovanni di Galermo, and, fed by fresh streams till it attained the width of 4 miles, proceeded towards the town of Misterbianco, which it encircled with its fiery arms and utterly destroyed. After overwhelming 14 towns and villages, some with a population of between 3000 and 4000 souls, it turned towards Catania, and by 1st April it had reached Albanelli, hardly 2 m. from that city, where it lifted up and transported to a considerable distance an argillaceous hill covered with cornfields, and then an entire vineyard, which floated for some time on its burning bosom. Continuing to advance, it filled up a lake, La Gurna di Nocita, outside Catania, overthrew a large aqueduct and many ancient monuments, till at length it reached the walls at a spot called "*Il Bastione degli Infetti*." Meeting this obstacle, the lava-flood accumulated till it rose to the top of the rampart, which was 60 feet in height, and then tumbled over in a cascade of fire, overwhelming part of the city, with the ruins of the ancient Naumachia and Circus. The wall was not here overthrown by the weight of the torrent, for when uncovered long after by excavations it stood erect with the lava curling over the top like a rocky billow, as is still visible. In another part, however, the lava threw down the walls for the length of 120 ft., and entered the city through the breach. It con-

tinued its course to the Castle Ursino, filling the fosses; and covering up the delightful gardens on this S. side of the city. On the 23rd April it reached the sea, which it entered in a stream 2 m. wide, till it formed a promontory more than half a mile in advance of the original shore. Then began a contest between the water and the fire, which even those who were eye-witnesses felt it impossible to describe. The lava, cooled at its base by contact with the water, presented a perpendicular wall 30 or 40 ft. high. As the fiery torrent, rolling onwards in a viscous mass, reached the adverse element, the water began to boil furiously, and shoot jets and scoriæ into the air, while clouds of steam rose with a horrible whistling sound to obscure the sun, and then fell again in a salt shower. At the close of April, the stream on the W. of the city, which had seemed completely consolidated, burst forth anew, and flowed into the garden of the Benedictine Convent, enclosing the building on the W. and N., and splitting the walls with the intense heat. Here, however, it separated; one branch, flowing round the convent, entered the city, and burnt the chs. of S. Maria Maggiore and S. Geronimo; the other took the direction of the Corso, and destroyed numerous houses. This being on the highest ground, the fiery torrent threatened to overwhelm the entire city; and attempts were made by erecting walls to stay or divert its progress. The method, however, which was attended with most success was to break open the outer crust on the flank of the great torrent, so as to allow the liquid matter to escape in a different direction. But on the new stream taking the direction of Paternò, 500 men of that town took up arms and stopped these proceedings. While Catania was thus surrounded by lava, the light emitted at night was so brilliant that the smallest print or writing could be read with ease in any part of the city. Four months elapsed before the flow of lava was finally stayed. Its course can still be traced in every part. "This great current performed the first 13 m. of its course in 20 days, or at the rate of 162 feet per hour; but required 23 days for the last 2 m., giving a velocity of only 22 feet per hour; and we learn from Dolomieu that the stream moved during part of its course at the rate of 1500 ft. an hour, and in others took several days to cover a few yards."—*Lyell.* It covered about 50 square miles with lava, in parts 100 ft. deep, and destroyed the dwellings of 27,000 persons. Borelli estimated the quantity of matter thrown out to be 93,838,750 cubic paces, but this has been shown by Ferrara to be much below the mark, as the length of the stream was at least 15 m.; and its average width for a great part was 4, and in the other parts 3 or 2 m. Two years after it had ceased to flow, on the mass being broken open, flames issued from the aperture; and 8 years after, vapour might still be seen rising from the lava after a shower of rain. Of the vast masses ejected from the crater, Borelli calculated the diameter of one to be 50 ft.; it was hurled to the distance of a mile, and fell with such force as to penetrate the earth to the depth of 25 ft.

In 1676, and again in August, 1682, Vesuvius was in eruption, and in September of the latter year, Etna resumed its activity.

42nd—1682.—A new mouth opened a little below the summit to the E., and a lava-stream issuing from it with terrific roars, precipitated itself over the precipices into the Val del Bove, and reached the Rocca di Musarra, running a course of 4 m. This eruption is described by Massa, an eye-witness, to whom we also owe a record of that which followed.

43rd—1688.—After 7 hours of incessant thunderings, which seemed to shake the mountain to its base, an immense stream of lava burst from an opening in the great cone, descended into the recently desolated Val del Bove, and filled it for the length of 3 m. The burning torrent fell upon enormous heaps of snow and ice, which occasioned a fearful conflict of the

elements, attended by curious phenomena, among which may be noticed "a vast cupola of snow, left standing to an enormous height, the fire having destroyed the internal part, and left the walls on which it rested."—*Ferrara.*

44th—1689.—On 14th March the lava burst from an opening in the Val del Bove, 2 m. from the summit, and descending to the cultivated districts burnt up plantations and vineyards, and after a course of more than 10 m. stopped in a little valley near the village of Macchia. This lava, which is that now called *Serrapizzuta*, is still sterile and desolate. While some Franciscan friars were looking at the lava from a hill near Montecaliato, the hill suddenly crumbled beneath their feet, and 4 of them lost their lives.

45th—1693.—This year was a most disastrous one for Sicily. On 9th January, Etna began to vomit smoke and flames. In the night a violent earthquake did much damage to Catania, killing some of the citizens. The next day, at 3 P.M., after fearful subterranean rumblings, as of a pent-up wind, came another terrific shock, accompanied by an explosion, such as could only have been produced, says one who heard it, by all the artillery in the world being discharged at once; and by an oscillation so violent that no man could keep his feet. In an instant Catania was a heap of ruins beneath which lay buried 18,000 of its inhabitants. The same shock destroyed in a moment 50 cities and towns, and shattered many others in various parts of Sicily; and no less than 60,000, some say 100,000, persons lost their lives. The Catanesi who remained alive found themselves presently flooded by the sea, which was thrown on to the shore with immense violence, and inundated the city. Numerous long fissures opened, which threw out sulphureous water; and one in the plain of Catania, 4 m. from the sea, cast up salt-water. The earthquake was followed immediately by heavy rains, and a terrific thunderstorm, which drowned the cries of those buried beneath the ruins, and spread the utmost confusion among the survivors of this catastrophe. At the moment of the earthquake a cloud of dust arose from the city, so dense as to obscure the day, and many streams of fire burst from the crater and rushed down the slopes, while a canopy of black smoke hung like a pall over the mountain, and reflected the glare of its fires. The great cone was much lowered by this eruption.

46th—1694.—Etna and Vesuvius both broke into eruption in the month of March; but the latter soon resumed its tranquillity, while Etna continued active to the end of the year. It does not appear to have ejected lava, but it vomited immense quantities of ashes and sand which were very destructive to vegetation, and most annoying to the inhabitants of Catania, and were carried by the wind as far as Malta.

In 1696, 1698, and 1701, there were feeble eruptions of Vesuvius. Etna then recommenced.

47th—1702.—On the 8th March, 3 new mouths opened in the Contrada del Trifoglietto, at the head of the Val del Bove. The lava descended in many branches into the delightful valley of Calanna, which it devastated. The eruption ceased on the 8th May.

Etna was now dormant for 21 years, while Vesuvius was 4 times in eruption during that period, viz. in 1707, 1712, 1717, 1720.

48th—1723.—In November the mountain uttered terrific roars, attended by earthquakes, while a dense column of black smoke rose from the crater, assuming the form of an enormous pine-tree, just as Pliny has described in the celebrated eruption of Vesuvius which overwhelmed Pompeii. On the 23rd, a torrent of lava issued from the crater, and took the direction of Bronte, desolating the woody region and the cultivated country below it; but it came to a stand in the May following, after running a course of 8 m. The crater, being filled with lava and scoriæ by this eruption, assumed a new form.

49th—1732.—In November, 1726,

there were several severe shocks of earthquakes, which did mischief in various parts of the island, but chiefly at Palermo, where many buildings were thrown down, and some hundreds of persons buried beneath the ruins. But no eruption occurred till 9th December, 1732, when a lava-stream issued from the crater, and flowed down the western slope, but committed no serious injury, coming to a stand in January, 1733. In the interval between the last 2 eruptions, Vesuvius was twice in activity—in 1728 and in 1730.

50th—1735.—At the beginning of October the volcano uttered such tremendous roars, attended by earthquakes, "that for 3 days it seemed as though it were on the point of utter destruction." The shocks were felt, and the roars heard, at the distance of 30 m.; and Catania was in the greatest terror. On the 4th, the bellowing crater ejected flames and red-hot stones to an immense height with a terrific crash, and 3 torrents of lava issued from it, taking different directions; one towards Mascali, another towards Linguagrossa, and the third towards Bronte; but their course was so sluggish that they did not get beyond the upper region of the mountain. The volcano was not at rest till July, 1736.

51st—1744.—In 1737 Vesuvius was again active. In 1744 occurred a feeble eruption of Etna, which threw up vast quantities of ashes, but no lava, and continued to the following year.

52nd—1747.—In September, after the volcano had been vomiting fire for some time, the lava forced a passage through the cone, and descended into the Val del Bove, which it continued to do till the new year, while the crater constantly ejecting red-hot matter, increased greatly the height of the cone. Vesuvius was in eruption in 1751 and 1754.

53rd—1755.—From the beginning of the year the volcano had been disturbed; but on 2nd March an immense column of black smoke rose from the crater, and hung over the eastern slope of the mountain, frequently emitting forked lightning, attended by tremendous detonations, which struck consternation into the inhabitants. Two streams of lava the same day issued from the crater, one of which came to a stand in the higher part of the mountain; the other flowed down to the E., and in 24 hours ran 3 m., or as far as Montelepre. On the 6th an immense column of ashes was thrown out, which covered the country on the E. slope. Three days after, a new mouth opened behind the Rocca di Musarra in the Val del Bove, 4 m. below the summit, the lava from which ran a course of 3 m. in 6 days. During this eruption the streams of burning matter, meeting the enormous masses of snow accumulated during the winter in the upper regions of the mountain, reduced them to torrents of water, which poured over the precipices of the Val del Trifoglietto, and rushed furiously down to the sea, 8 m. distant, tearing up and bearing away everything they encountered. Their course may still be marked by the sand, scoriæ, and blocks of lava they brought down from the upper regions. The crater continued to eject fiery matter for some time, which, accumulating round it, increased its altitude. This same year is memorable for the tremendous earthquake which, on 1st November, destroyed Lisbon and 60,000 of its inhabitants, and was felt with more or less severity in Italy, Spain, Barbary, Madeira, Turkey, Holland, Switzerland, Germany, Sweden, the British Isles, and even North America and the West Indies. In November, 1758, after a smart shock, which was most felt at Bronte, while the volcano was at perfect rest, the cone, which had been elevated by the recent eruption, gave way and crumbled down into the crater. The same year Vesuvius was again active.

54th—1759.—Shortly after the fall of the cone Etna again burst forth, casting up volumes of smoke and ashes, with terrific roars and explosions; and many streams of lava overflowed the crater, but did not descend below the desert region. This con-

tinued with intervals of calm to August, when, with a tremendous crash which struck terror into all the inhabitants of Etna, almost all the matter of the cone fell into the crater, leaving 2 points standing at opposite extremities, so as to give the mountain the appearance of being double-peaked. In December, 1760, Vesuvius resumed its activity. In September, 1761, heavy rains on Etna caused fearful floods on the eastern slope, which did immense damage, sweeping away great part of the houses of Aci Catena with 60 of the inhabitants.

55th — 1763.—On February 6th, after Bronte had been shaken by a succession of violent earthquakes, a new mouth opened in the Bosco di Bronte, 4 m. below the summit, and 10 above the town, between the old craters of Monterosso and Montelepre. Blowing the old lavas above it into the air, the new torrent flowed gently from this and from 4 other mouths, which opened one after the other in a direct line, and threw up with explosions and earthquakes, scoriæ, and red-hot stones in great quantities. The lava extended down the slope in a line 5 m. long, by 1 m. in breadth. On the 18th June there opened, 3 m. below the summit to the S., first one mouth and then many around it, ejecting volumes of smoke, ashes, and sand. From these mouths a fissure opened running downwards from N. to S. for more than 2000 ft., vomiting smoke and red-hot matter. Lava also poured from the mouths, and, after a course of 4 m., invaded the Bosco, burning the forest to a great extent. It then separated; one branch running 7 m., the other 10 m., down the slope, with a front 250 ft. wide and 25 ft. high. The eruption continued till September.

56th—1766.—On the 28th March there was an eruption of Vesuvius; and before this had entirely subsided Etna burst forth afresh, commencing on 26th April with earthquakes, increasing in frequency and violence till the evening of the next day, when with a thunder-crash a new mouth was opened a little below that which had thrown out so much lava 3 years before. With horrid roars it threw up enormous volumes of ashes and scoriæ, which falling formed a large cone, over which the lava poured in a magnificent cascade of fire. Other mouths opened above this new crater, all in the same line, and the lava from them all uniting, flowed downwards in a torrent 2 m. wide, and 40 ft. deep; traversed the woody region, which it devastated; branched to the E. and S., and, advancing at the rate of 1 m. an hour, caused the utmost consternation in Nicolosi and Pedara. The earth for 10 m. round was extremely hot, and in certain spots violently convulsed. In May many other mouths opened, vomiting lava, smoke, and ashes. The eruption continued till November. For a long time afterwards a vivid light was emitted by the new crater. Brydone, who ascended the mountain 4 years afterwards, describes it as still smoking, and making explosions like heavy cannon at a distance. The lava was not then cold, and in many places emitted volumes of smoke, which were always increased after rain. Where it had run into gullies, and filled them up to the depth of 200 ft., it retained the greatest heat. Monte Nero, above the Grotta delle Capre, was almost submerged by this lava. The Canon Recupero, who has recorded the phenomena of this eruption, relates that having ascended a small hill of ancient volcanic matter, to witness the slow approach of the lava-stream, which was 2½ m. broad, on a sudden 2 small threads of liquid fire burst from the main stream, and ran rapidly towards the hill. He and his guide had barely time to escape when they saw the hill, which was 50 ft. high, surrounded by the lava, and in a quarter of an hour melted down into the burning mass, so as to flow on with it.

Etna now slumbered for 14 years, while Vesuvius was 4 times in eruption—in 1767, 1770, 1776, 1779.

57th—1780.—After several severe earthquakes in the spring, which

were felt all over Sicily, the crater vomited copious flames and smoke, soon followed by an abundance of lava. The ejections were preceded and accompanied by violent shocks and tremendous explosions, which drove the terrified inhabitants into the fields all night. These convulsions were felt most strongly in the direction of Messina. At Alì and Fiumedinisi they were so violent that a new volcano was expected to open in that neighbourhood. Vulcano, the nearest of the Æolian Isles, which had been extinct as a volcano for ages, broke into partial eruption. On 18th May, after tremendous roarings in the heart of Etna for many days, a fissure opened at the base of the crater to the S.W., and extended for 7 m. in that direction, till it terminated in a new mouth, at a spot called *Tacca della Sciacca*, whence issued a stream of lava. This, encountering the cone called M. Palmintelli, separated into 2 branches, each 400 ft. wide. That to the W. expended itself in filling hollows in the mountain; that to the E. in 4 days overran more than 8 m. of cultivated land. On the 25th, other mouths opened at a short distance from the first, and the lava devastated the fertile country of Montemazzo and Realma. The eruption continued to the end of May. Its peculiarity was that the lava was ejected from these lateral mouths without the usual roars, and unaccompanied by other volcanic matter. Though Etna was at rest, and Vulcano had ceased to roar, Messina was shaken by earthquakes throughout the summer.

58th—1781.—In April this year Etna renewed its explosions and internal roars, and ejected a quantity of grey ashes, which fell in a shower to the distance of 60 m. Shocks succeeded, followed by discharges of red-hot matter. The lava at length overflowed the crater, and poured down into the Val del Bove. The volcano then sank to rest. But on 5th February, 1783, occurred that memorable earthquake which desolated Messina and the two Calabrias, overthrowing in 2 minutes the greater part of the houses in all the cities, towns, and villages, from Messina to the western slopes of the Apennines in Calabria Ultra, and convulsing the whole surface of the country for an area of 500 square miles. Another shock followed on 28th March, with almost equal violence; and the 2 together are estimated by Sir William Hamilton to have destroyed at the time 40,000 persons, besides 20,000 more who afterwards died in consequence of its effects. At the beginning of these convulsions Etna emitted a considerable quantity of vapour, while at the close it was completely at rest. In 1784 and 1786 Vesuvius was again in eruption.

59th—1787.—In June Etna showed signs of an approaching outburst, and in July the lava overflowed the crater, which incessantly discharged ashes, sand, and red-hot scoriæ, which fell in a rain of fire, driving the inhabitants from the villages on the slopes, and destroying the cultivation at the base. The higher regions of the mountain were covered with this matter to the depth of more than 3 ft. The burning rocks heated the air, and the ashes obscured the day with so intense a gloom that people could hardly see one another at a short distance. All this, with the concussions of the earth, the explosions, and the subterranean roars, struck terror into the stoutest heart. The eruption continued to the end of August. It was witnessed by the Abate Ferrara, who has recorded the facts.

Simultaneously with Etna on this occasion Vesuvius was in activity, commencing in July, and ending in December. The eruption, however, was but feeble.

60th—1792.—In March this year Etna burst forth afresh. Violent earthquakes ensued, felt most severely at Messina. Enormous volumes of black smoke, with vast columns of the same, were ejected with terrific roars from the crater, and together assumed the appearance of colossal trees. The smoke, which was charged with ashes, looked, in

the light reflected from the crater, like black greasy wool; the smoke not so charged bore the appearance of soft white cotton. The vast masses of smoke driven southwards by the wind formed an enormous arch, which seemed to bridge over the sea between Sicily and Africa. One torrent of lava flowed for some miles towards Adernò; while another, still larger, precipitated itself into the Val del Bove, and ran for 10 m., as far as Lo Zoecolaro. On 25th May a pit, now called *La Cisterna*, 40 ft. in diameter, opened in the Piano del Lago, ejecting much smoke, together with pieces of old lava quite wet, and masses of clay soaked in water. The sides of the pit and all the land around it were soaked as if with heavy rain. Several mouths opened below this pit, all ejecting lava; but the chief was that opened on 1st June, in the Val del Bove, the lava from which made a rapid course downwards, overwhelming the cultivated country round Zafarana, near which town it came to a stand, after running 6 m. The description of this eruption we owe to the *Abate Ferrara*, who witnessed it. "I shall never forget," says he, "that this last mouth opened precisely in the spot where the day before I had made my meal with a shepherd. On my return next day he related how, after a stunning explosion, the rocks on which we had sat together were blown into the air, and a mouth opened, discharging a flood of fire, which, rushing down with the rapidity of water, hardly gave him time to make his escape." A few steps from this last mouth the lava had accumulated to a great height, and become very solid; the fluid matter then sinking some 30 ft., a bridge was formed of the lava, by which people were in the habit of crossing the fiery torrent. The lava again rose, and overflowed the bridge, and, again sinking, a covered gallery was formed, through which it continued to flow till the close of the eruptions. The grandest spectacle, says Ferrara, was presented by the Val di Sugiachino, a confined valley sloping down to the plains at the foot of the mountain. The lava flowing in from above filled up this valley, but the pressure of new matter from behind detached the mass from the sides of the valley, and the whole slid down—a moving mountain of fire, which presently broke up with a terrific crash, and spread out over the plain beneath. This happened at night, and was the most magnificent sight Ferrara ever witnessed. The eruption came to a close towards the end of May, 1793. The quantity of matter vomited was enormous. Besides that from the crater and from the other apertures, the lava from the mouth last formed continued to flow for a whole year. It covered a tract perhaps 30 m. in circuit, and in many places was more than 300 ft. in depth.

During the latter part of this eruption, from February, 1793, Vesuvius was also in action, and continued so till the middle of the following year.

61st—1797.—In the interval between the last and this eruption Messina and the opposite coast of Calabria suffered frequently from earthquakes. The crater this year threw up ashes and sand, but the eruption was very slight.

62nd—1798.—The eruption was renewed with violence, attended by earthquakes, which were almost continuous at Messina. Lava flowed from the crater in several streams.

63rd—1799.—The discharges were yet more abundant in June this year, when the crater ejected volumes of smoke and vast quantities of red-hot matter.

64th—1800.—On 27th February the inhabitants of Etna were aroused at night by terrific explosions, and beheld immense columns of fire rising to a prodigious height, and frequently emitting forked lightnings. This eruption was renewed in the following months, and was remarkable for the dense showers of ashes and scoriæ, sometimes succeeded by hot rain, and for the frequency of the forked lightnings, which darted from the pall of black smoke overhanging the crater. On 15th April a shower of red-hot ashes falling on the snows

about 2 m. below the crater, caused fearful torrents of water to invade the lower regions of the mountain.

65th—1802.—In November, after the usual precursors, a new mouth opened on the E. slope between the Val del Bove and the Rocca di Mussarra. The lava, favoured by the declivity, ran several miles in a few hours, but then became more sluggish. Yet in a day and a half it had run a course of 12 m. In 1804 Vesuvius was in eruption.

66th—1805.—The crater again ejected burning matter, and in July an inner cone was formed, about 1050 ft. in height. The eruption was maintained with intermissions in 1806, Vesuvius being simultaneously in activity in August, 1805.

67th—1808.—After a short period of utter quiescence, during which the Abbate Ferrara descended into the crater, the volcano again broke forth, emitting fire and smoke, accompanied by horrid roars and convulsions of the earth.

68th—1809.—On 27th March the mountain was violently convulsed, and a new mouth opened below the crater to the E.N.E., which ejected enormous volumes of smoke charged with ashes. Two days later, after repeated shocks, more than 20 new mouths opened in the direction of Castiglione, one after the other in a line, at unequal intervals, the furthest being 6 m. from the first. Near them the earth opened in many long fissures, and in certain spots sunk in large tracts. These apertures ejected clouds of black smoke, which showered down scoriæ, and gave vent to frequent explosions, one after the other, backwards and forwards, like the running fire from a battery. Streams of lava also gushed forth, which uniting formed a torrent 450 ft. wide, and ran a course of 8 m. Round the 2 lower mouths, in which towards the close the eruption seemed to centre, were formed lofty cones. Within the great crater also a large cone was thrown up, almost level with the outer lips. The eruption ceased at the beginning of April, yet earthquakes continued to convulse the island, especially the Val di Noto, till the beginning of 1810. In September, 1809, after Etna had ceased, Vesuvius came into activity.

69th—1811.—On 27th October a new aperture opened a little below the summit to the E., which ejected a thin jet of fire like a sky-rocket. Immediately many similar mouths—more than 30 in number—opened one after another, running eastward in a line for 5 m., all ejecting liquid fire, which in a few hours ran 6 m.; and when the wind blew away the dense smoke which rose with them, these *jets d'eau* presented a most beautiful spectacle. As the lower ones increased in strength, the higher were extinguished. The earth along their course was split into long fissures, running in various directions, and constantly emitting a damp smoke; some also emitted flames. Ultimately the eruption centred in the lowest of the mouths, that now called *S. Simone*, near the Rocca della Palomba, at the head of the Val del Bove. The smoke thrown out rose first in columns, which spread out into the form of prodigious pine-trees, which obscured the day, the edges of the clouds wearing the greasy appearance of black wool. Meanwhile the thunders and explosions resounded through the mountain as though it were the scene of a tremendous combat. The lava formed a huge river of fire a mile wide, which flowed down the slope for almost 10 m., till it came to a stand just above the village of Milo. The earthquakes were felt strongly at Catania; but in Maseali and the neighbouring villages the houses rocked fearfully at every shock. The eruption continued in full force till the beginning of 1812; from that time it gradually declined, and in April came to an end. The great crater in the first days of the eruption vomited smoke, but had no part in the prolonged phenomena which ensued. The cone formed by this eruption was still smoking when Sir C. Lyell visited it in 1828.

In 1812, 1813, and 1817 Vesuvius

was in eruption. Etna remained at rest till 1819, but in the interval Sicily was convulsed with earthquakes—especially the western side of the island. At Sciacca, in Dec. 1816 and Jan. 1817, the shocks were so violent that the inhabitants entirely deserted the town, and took refuge in the country. It seemed as though furious winds were pent up beneath the mountain of S. Calogero, and were raging to find vent. Palermo, Caltagirone, and the E. coast of Sicily also suffered severely; houses being thrown down, and lives lost. In March 1818, two enormous columns of water were thrown up with great force from apertures in the ground, some 6 m. inland from the *Castello d'Aci*, and the sea beneath that castle at the same time boiled up furiously for 2 hrs. This was followed by a dense fog, charged with a bituminous odour; and afterwards by a violent whirlwind not less destructive than the earthquake. During all this time Etna remained in perfect tranquillity.

70th—1819.—In May this year 3 large mouths opened very near those formed in 1811, which threw up flames, red-hot cinders, and sand with loud explosions. "A few minutes afterwards another mouth opened below, from which flames and smoke issued; and, finally, a fifth, lower still, whence a torrent of lava flowed, which spread itself with great violence over the deep and broad valley called the 'Val del Bove.' This stream flowed 2 m. in the first 24 hrs., and nearly as far in the succeeding day and night. The 3 original mouths at length united into 1 large crater, and sent forth lava, as did the inferior apertures, so that an enormous torrent poured down the Val del Bove. When it arrived at a vast and almost perpendicular precipice at the head of the valley of Calanna, it poured over in a cascade, and being hardened in its descent, made an inconceivable crash as it was dashed against the bottom. So immense was the column of dust raised by the abrasion of the tufaceous hill over which the hardened mass descended, that the Catanians were in great alarm, supposing a new eruption to have burst out in the woody region, exceeding in violence that near the summit of Etna."—*Lyell.* This geologist states that when he visited the valley, 9 years after the eruption, he saw hundreds of trees on the borders of the black lava, the trunks and branches all leafless and barked by the scorching heat emitted by the molten rock.

Vesuvius was in eruption in 1820, 1822, and 1828, while Etna remained at rest till 1831.

71st—1831.—In April the great cone threw out lava, which flowed down the northern slope, but soon came to a stand, the eruption being very slight. In July this year a new volcano, called *Graham's Island*, rose upon the sea, half way between Sciacca and the Island of Pantellaria, which ejected volcanic matter and immense columns of vapour. It increased till it had attained the height of 200 ft., and a circumference of 3 m.; then gradually diminished in size till, at the close of October, it had sunk again to the level of the sea. In September this year Vesuvius again came into action.

72nd—1832.—In October, without the usual warning phenomena, Etna broke into furious eruption. On the 31st, a new crater opened in the Valle del Serbo, about 3 m. below the summit, and above the town of Bronte. Three days later, 7 other mouths opened 3 m. below the first, and were subsequently blended into 2 or 3. The lava that issued from one of those mouths flowed down the slope with fearful rapidity towards Bronte, to the great alarm of the inhabitants; but on reaching more level ground, its course was greatly retarded, and the supply of melted rock failed before it could reach the town, for it stopped $1\frac{1}{2}$ m. short of it, after running a course of 12 m. The stream in its widest part was $1\frac{1}{2}$ m. broad, and its depth was 30 or 40 ft. The damage it committed was principally in the Woody Region. The Marquis of Ormonde, who visited Bronte during this eruption, has left a graphic description

of the lava-current and its effects. "Some notion of its aspect and progress may be formed by imagining a hill of loose stones of all sizes, the summit or brow of which is continually falling to the base, and as constantly renewed by unseen pressure from behind. Down it came in large masses, each leaving behind it a fiery track, as the red-hot interior was for a moment or two exposed. The impression most strongly left on my mind was that of its irresistible force. It did not advance rapidly; there was no difficulty in approaching it, as I did, closely, and taking out pieces of the red-hot stone. The rattling of the blocks overhead gave ample notice of their descent down the inclined face of the stream; and a few paces to the rear, or aside, were quite enough to take me quite clear of them; but still onward, onward it came; foot by foot it encroached on the ground at its base, changing the whole face of the country, leaving hills where formerly valleys had been, overwhelming every work of man that it encountered in its progress, and leaving all behind one black, rough, and monotonous mass of hard and barren lava." This eruption of Etna was among the most sudden, the most violent for its duration, and at the same time the most harmless of any on record. In 1834 and 1838 Vesuvius was in activity.

73rd.—In 1838 occurred a slight eruption from the great crater of Etna; the lava on one side flowing to the E., and finding its way into the Val del Bove; on the other, taking a northerly direction for a few miles.

74th—1842.—On 27th November Etna broke into eruption, the great cone discharging volcanic matter to a prodigious height, and the lava bursting a passage through its side, some 300 ft. below the apex, and flowing down into the Val del Bove, in a stream some 600 ft. wide, and more than 10 m. in length. On 28th Dec. it came to a stand, after doing very little damage, as it did not reach the cultivated region. This eruption has been described by Professor Carlo Gemmellaro of Catania.

75th—1843.—The volcano did not long remain quiescent. On 17th Nov. this year 15 apertures opened in a line very close together in the Desert Region, at the height of 7000 ft. above the sea, and a little above the crater of 1832. They discharged at first scoriæ and sand in great quantities, and then lava, which in a few hours ran a course of 2 m., when it separated into 3 branches; that to the rt. taking the direction of the Bosco di Maletto; that to the l. threatening the Bosco d'Adernò; and that in the middle descending straight towards Bronte. The outer streams soon came to a stand; but the central one continued to increase, swelling out so as to cover the rugged torrent formed in 1832, as well as the far older stream from Monte Rovere. These 15 mouths in succession, at brief intervals, ejected vast columns of dense smoke charged with sand and scoriæ, which descended in a continual shower. They all vomited also liquid lava, which, as it issued from the uppermost mouth, fell into the second, and being again discharged, ran from one to the other, till the matter from all uniting, flowed in a broad torrent from the lowest mouth. The entire line of these apertures, says Dr. Giuseppe Gemmellaro, who ascended the mountain to inspect them, did not exceed 400 paces in length, by 20 to 30 in width. The lava torrent was about half a mile wide, and not more than 10 ft. in height. Its velocity, in a descent of 25 degrees, was calculated by the same witness to be 3 ft. in a second, which was extraordinarily great. The heat at the distance of 120 ft. from the current, even in a winter's night, was as high as 90° Fahr. On the 24th another mouth opened, at the spot called *Tacche di Coriazzo*, and the lava from it flowed down towards the Bosco di Maletto. The inhabitants of Bronte, seeing the lava making directly for their town, were in great alarm. Fortunately, however, when 2 m. off, it encountered the hill of Vittoria, which made it deviate to the S., when it covered the old and cultivated lava of Paparia. It then reached

the high road from Palermo to Bronte, which it crossed in a stream a quarter of a mile wide, and 30 or 40 ft. high, and threatened the richly cultivated slopes between this and the river Simeto. On the 25th a singular but disastrous catastrophe occurred, which will long make this eruption memorable in the annals of Etna. A crowd of people from Bronte were watching the progress of the lava, and some were busy in cutting down trees, and in saving whatever they could from destruction; when on a sudden a terrific explosion occurred ; the face of the torrent was blown out in fragments; a dense cloud of vapour, charged with burning particles, was ejected, and the fragments of this vast shell of nature's formation levelled to the earth in an instant every object around. No less than 69 persons were struck down—36 dead on the spot, and 23 surviving but a few hours. Their bodies and clothes were blackened as though they had been burnt. On the 28th the lava came to a stand within a mile of the river Simeto, after having covered a tract more than 6 m. in length, ¼ m. in breadth, and from 20 to 40 ft. in height. The great crater, however, continued to show signs of disturbance, in the clouds of dense smoke it vomited, and the continual roars and bellowings it uttered, which deafened not only the dwellers on the mountain, but those far off on the Neptunian and Hyblæan ranges, N. and S. On the 1st Dec. the volcano threw up showers of impalpable grey dust, in prodigious quantities—an unusual phenomenon for Etna—which poisoned vegetation. The dust, indeed, thrown out by this eruption was so charged with hydrochloric acid, that it turned the blue of umbrellas and dresses to red, and burned whatever it touched ; even the foliage and grass were so poisoned by it as to cause a mortality among the flocks and herds. The eruption ceased in the course of the month. In 1845 and 1847 slight eruptions of Vesuvius occurred.

76th—1852.—On the night of the 20th August, this year, Etna broke out again into an eruption of unusual magnitude and violence. The first witnesses of it were a party of English tourists—3 gentlemen and 3 ladies—who had left Nicolosi with the intention of reaching the cone before sunrise. After they had passed the Bosco, the crater began to vomit fire and ashes, yet they pushed on for the Casa Inglese. Near this, in a narrow defile, they encountered a hurricane so impetuous that in an instant it prostrated the mules with their riders, and blew them towards the verge of the precipices of the Trifoglietto. Taking shelter under some masses of lava, they clung together during the storm ; but an earthquake suddenly shook the mountain, and their mules broke away in terror, and left them to return at daylight on foot to the Bosco. In the course of that night and the following day numerous openings were made in the Balzo di Trifoglietto, the great precipice which forms the head of the Val del Bove, from some of which scoriæ were ejected. Lower down a great fissure opened at the foot of the ridge called Giannicola Grande, and a crater was thrown up from it, which vomited for 17 successive days incessant showers of sand, scoriæ, and lapilli. On the 21st August the lava ran in 8 hrs. to the Dagala de' Zappini, 2½ m. in a direct line. Here it forked, one branch flowing to the N.E., at the foot of M. Finocchio ; the other to the Monte Calanna. In less than 3 days this latter had traversed the entire Val del Bove to its entrance at the Portella di Calanna, when, changing its direction to the S., it flowed towards the village of Zaffarana, devastating the highly cultivated lands in the lower border of the Woody Region. On the 25th Aug. another crater opened behind the first, which greatly increased the flow of lava, both craters also ejecting vast quantities of scoriæ and sand, which soon formed lofty cones around the apertures. The course of the lava was so sluggish that it gave abundant time to gather the fruit, to cut down the trees, or dismantle the houses it threatened. Meeting a hill capped

by a solitary oak called Quercia del Vento, the torrent divided, one branch flowing towards Ballo, the other threatening Zaffarana. During the last days of August and the beginning of September the inhabitants of this village were in continual terror, for the lava was creeping slowly towards it; but it finally came to a halt about ¼ m. off. On the 2nd Sept. Dr. Giuseppe Gemmellaro went up the Val del Bove, and obtained a near view of the eruption from Monte Finocchio di Sopra. This hill rocked so violently as to occasion a sensation like that of sea-sickness. Viewed from the summit, the whole Val del Bove seemed like a sea of fire, so wide was the expanse of molten matter. For miles were to be seen ridges and deep hollows streaked with fire, and emitting a vivid light from numerous rents. Fragments of loose scoriæ were everywhere rolling down the steep slopes of the ridges, showing the mass to be still in motion. Explosions like those of artillery were incessant, and scoriæ were thrown up from the crater to great heights. In the first week of Sept. the eruption acquired new force. Fresh lava, obstructed by the torrent at first thrown out, but now consolidated, accumulated till it overflowed this barrier, and pouring down on the further side, ran a rapid course to Fontanelle, destroying orchards and vineyards, and threatening the village of Milo, above which it separated into 2 branches. On 6th October, 2 fresh mouths opened below the first, and emitted lava, which flowed towards the Val di Calanna, and reaching the head of it, cascaded over the Salto della Giumenta, a precipice more than 400 ft. high, its fall sounding like the crash of metallic and glassy substances. The eruption continued throughout November and December. On the 8th of the former month fresh lava again threatened Zaffarana, which in the midst of all these perils was yet preserved. On the 21st the lava a second time precipitated itself over the Salto della Giumenta, and spreading over the fertile plain at its base, destroyed some of the richest land in Sicily. During the first 3 months of 1853, intermittent explosions and ejections of scoriæ took place; and so late as 26th April the lava was still piling itself up, one stream over another; nor was it till the 27th May, more than 9 months from its commencement, that this eruption ceased. From time to time throughout its progress the great crater emitted dense clouds of smoke and red-hot scoriæ. The united breadth of the several lava-streams is calculated to have been 2 m., and their length about 6 m. The height varied from 8 to 16 ft.; but where successive streams were piled over each other this height was greatly increased, and near the Portella it amounted to 150 ft. The volume of lava, indeed, poured forth during this eruption was enormous—greater, perhaps, than in any other on record, with two exceptions—that of 1669, and that very early stream which flowed from Mojo, in the valley of the Cantara, to the Capo Schisò.

Excursion to Nicolosi and the Monti Rossi.

Every one who visits Catania is desirous of seeing something more of Etna than is visible from that city; yet few, comparatively, are able to undertake the ascent to the summit, or to undergo the fatigue inseparable from a climb of nearly 11,000 ft. Most tourists, indeed, visit Sicily in winter, when the upper half of the mountain is impracticable for mules, on account of the snow which covers it, and the difficulties of the ascent are thus greatly increased, and are to be surmounted only by the young and vigorous. At any season the tourist may be deterred from making the ascent by cloudy weather or high winds. To all such we would recommend the excursion to Nicolosi and the Monti Rossi, which may be made in a day; and which, provided the weather be clear, is at all seasons enjoyable. The road to Nicolosi (12 m.)

is carriageable, though so steep that 3 hours or more are required for the journey from Catania. A carriage, with 2 horses, may be hired for 3 *piastre;* one with 3, for 4 *piastre.*

You leave Catania at the *Piazza Gioeni*, the termination of the long Strada Etnea, and at once begin the ascent. The first acclivities present an appearance at once cheering and depressing. On every hand are cornfields and vineyards, luxuriant groves of olive, almond, and orange-trees. Neat white cottages by the road-side smile through their rich drapery of vine-leaves. Village succeeds village, surrounded by orchards, and displaying signs of ease and comfort, unusual in Sicily. Yet these waving crops, these flowery gardens, these richly-laden fruit-groves, are all growing on lava, more or less pulverised by time. The neat villages, the charming villas, are all built of lava; which here and there stands out from the rich foliage in all its hideous blackness and sterility, now in low cliffs overhanging the road, now in huge dykes, whose bare and rugged *sciarre* cover fields once as fertile and beautiful as those it now intersects. "'Everywhere by the side of present happiness and wealth we see the phantom of past desolation and misery, making us tremble for the future." As you ascend you obtain a fine bird's-eye view of Catania, which seen hence seems to lie in the midst of a vast olive-grove, and of the wide plain of the Simeto, traversed by the long straight road to Lentini. At 3 m. from Catania you reach the village of *Pasquale*, just beyond which the road forks, the rt. branch running to Tre Castagne and Aci Reale. Three m. further you reach *Gravina*, a village with one long lava-paved street, with the double-papped Monti Rossi peering down it. A mile beyond is *Mascalucía*, a much larger village, or rather town, of 3600 souls; just before which a path to the l. leads to the ruined ch. of *Sant' Antonio*, founded in the year 1300, as is recorded in an inscription preserved there. The portal has a round arch, with foliated imposts—all of lava—enclosed by a dentilled label of white stone, surmounted by a circular window, of the same materials alternating. The E. portal is of similar character. The S. door is pointed, and pointed forms also appear within the ch. From above Mascalucía, looking southwards, you may distinguish the site of ancient Syracuse, seen dimly over the low headland of Santa Croce. Two m. further and you reach the hamlet of *Torre di Grifo*, pronounced *Torrelifo*, between which and Nicolosi is a dreary waste of lava and scoriæ, sprinkled with broom and dwarf-oaks. This is the torrent of 1537, which, issuing from the Monti Castellacci, in the Bosco di Paternò, separated into 2 branches, one of which flowed to Torre di Grifo, the other to Borello. A turn of the road just above Torre di Grifo shows Nicolosi, with its white ch.; the double crest of Monti Rossi; and the shapeless vine-clad cone of Mompilieri below it to the l.; the green cone of Santo Nicóla, with the sharper peak of Serrapizzuta above it to the rt.; and still more to the E., the extinct craters of Monte Peluso and Monte Arso, prominent among the numerous cones on the slope of the volcano.

Nicolosi (population 2717).—*Inn:* "L'Etna," kept by Giuseppe Galvagna, small, but clean, and very tolerable for a country *locanda*, for you can always get good wine, bread, eggs, and maccaroni; and what is of more importance on the return from the summit—repose. The village is "a frightful assemblage of low huts," one story high, built of lava and scoriæ, at the height of 2264 ft. above the sea. It has suffered so fearfully from earthquakes in past ages that the inhabitants have learned to build their houses as low as possible. There is nothing to see in Nicolosi save the local naturalist, Dottor Giuseppe Gemmellaro, who receives strangers with great courtesy, and is ever ready to impart information respecting the mountain, with which he is so well stored that his conversation

is highly interesting and instructive. He may be styled "the old man of the mountain," for he has passed a long life upon it, and devoted it to the study of its phenomena, being known as the author of several treatises upon it, and of a map of its eruptions. As he keeps the key of the Casa Inglese, those who are bound for the summit would do well, while borrowing it, to consult him as to the state of the mountain, and the selection of a guide. Dottor G. Gemmellaro, who in the interest of travellers erected and keeps up the Casa Inglese, now stands in need of funds to effect necessary repairs to that building. He will be thankful for any contributions from travellers towards that important object.

A little to the N. of Nicolosi is the hospice of *S. Nicóla dell'Arena*, once a convent of Benedictine monks, the original of that magnificent establishment at Catania, founded in 1156 by Simone Count of Policastro, and nephew of Count Roger, the conqueror of Sicily. The monks, having on three occasions been driven from this convent by eruptions and earthquakes, at length deserted it, leaving only a single friar in charge. It stands in the midst of vineyards, about ½ m. to the rt. of the road to the summit, and at the height of 2449 ft. above the sea. A picturesque clump of pines fronts the hospice, and behind it rise the wooded and cultivated cones of Serrapizzuta and Santo Nicola. Not far from it once stood the little town of *La Guardia*, a favourite residence of Eleonora, queen of Frederick II. of Aragon; but it was destroyed by an earthquake, and hardly a vestige of it now remains beyond a cistern, called *Cisterna della Regina*.

Monti Rossi.—A plain of black ashes and sand, sprinkled with broom, surrounds Nicolosi, and has to be crossed on the way to the twin-craters of 1669, 2 m. from the village. These cones are composed of very fine ashes and scoriæ, which last substance, being of a dusky-brick colour, imparts that ruddy hue to the hills which gives them their name. The lower slopes show a few vines and shrubs, but all the upper part of the cones is bare. The loose ashes make it rather difficult to ascend, but the view from the summit, of the many cones on the slopes of Etna, and of the great plain of Catania, fully compensates for the little fatigue. The 2 craters are separated only by a ridge. From them on the S. side issued the double stream of lava which nearly destroyed Catania, and which may still be traced by a fearful line of desolation, broad, black, and barren, down the cultivated slopes to the sea, separating and uniting again, and embracing a tract of luxuriant verdure with its naked arms. This cone, though a mere hillock—an excrescence only on the side of the mighty volcano, is 2 m. in circumference at its base, and rises to the height of 450 ft. above the plain of Nicolosi. Between Monti Rossi and the Monte della Nocilla, 1 m. to the N., are many apertures in the earth, formed by the great eruption of 1669; no less than 15 may be counted in a line, running N. and S. These subterranean caverns, says *Lyell*, "are among the most curious features of Etna, and appear to have been produced by the hardening of the lava during the escape of great volumes of elastic fluids, which are often discharged for many days in succession after the crisis of the eruption is over." The most remarkable of them is the

Fossa della Palomba, in front of the Monte della Fusara. It is a low red crater, 625 ft. in circumference at its mouth, and 78 ft. in depth; and at the bottom of its funnel-shaped hollow is a perpendicular shaft, leading to a second below it, and this to a third, and so on through many in succession till a large gallery, with walls and roof of rugged black lava, is reached, 90 ft. long, and more than 50 ft. in height. The entrance of the pit is reached without difficulty. "A ladder was then placed in the hole, and having descended about 10 ft. torches

were lighted, and an uncouth-looking personage clad in sheep-skins led the way down a rapid and extremely rugged declivity. The height of the vault increased as we advanced, but it did not in any part appear to be broader than 15 or 16 yards. At the foot of the slope a rude sort of windlass had been erected, hanging over the brink of a vertical descent of 80 ft. A short thick stick having been made fast to the end of the rope, our conductor seated himself on it, and was lowered to the bottom. While standing there to receive us, and waving the torch over his head, the red glare, as it fell on the black and deeply-indented sides of the chasm, produced so strange an effect that it would have required no great stretch of imagination to convert him into a demon, who was ushering us on our way to the realms of darkness. We followed in turn, and scrambled on through a much loftier and more spacious part of the cavern. Having at length descended about 200 ft., and passed through a series of galleries, we came to a spot where the vault rose as abruptly as the shaft of a mine, and to such a height that the top could no longer be discerned. From the direction of the grotto and the distance we had come, it seemed not improbable that we were now under the small crater of Monti Rossi, in which case this might have been the vent to it. Leaving the principal gallery we entered a narrow chamber, at the termination of which we carefully examined every nook, in the hope of discovering some chink that might lead us onwards, but in vain. The sides and roof of the cavern were as rugged as the surface on which we stood, jutting out and receding in every possible variety of form."—*Marquis of Ormonde.*

The excursion may be pleasantly varied by returning from Nicolosi by way of Pedara and Tre Castagne, which, though a little longer, far surpasses the direct road in beauty and interest, as it commands the entire coast and eastern slope of Etna. The road is carriageable.

Excursion to the Val del Bove.

An excursion of great interest may be made to the Val del Bove, which lies on the E. slope of the volcano, about 20 m. N. of Catania. It can be reached either from that city or from Aci Reale; and the road to it, or rather to the village of Zaffarana, at its mouth, is carriageable. It will take 4 hours from Catania to reach Zaffarana, and 3 hours on mules thence to the Val del Bove.

The Val del Bove is a circular chasm or depression in the mountain, of vast size, and sunk to the depth of 3000 or 4000 ft. It commences near the summit of Etna, and descends through the woody region to the verge of the cultivated district on the coast. It is continued on one side by a second and narrower valley, the Val di Calanna; and below this by a long narrow ravine, the Val di S. Giacomo, which stretches down to the neighbourhood of Zaffarana. It is enclosed by nearly vertical precipices, varying from 1000 to nearly 4000 ft. in height, the highest being at the upper end, and the altitude gradually diminishing with the sink of the slope. These precipices are composed of lava, tuff, and volcanic breccia alternately, and on every side are traversed by countless vertical dikes of trachyte, or of compact blue basalt, with olivine, varying in breadth from 2 to 20 ft. or more. Being of harder matter than the strata they traverse, they have suffered less from atmospheric influences, and stand out from the face of the cliffs, so as to give a most singular character to the valley. "Let the reader," says *Sir C. Lyell*, "picture to himself a large amphitheatre, 5 m. in diameter, and surrounded on 3 sides by precipices from 2000 to 3000 ft. in height. If he has beheld that most picturesque scene in the Pyrenees, the celebrated 'Cirque of Gavarnie,' he may form some conception of the magnificent circle of precipitous rocks which enclose the great plain of the Val del Bove. This plain has been deluged by repeated streams of lava; and though it appears almost level

when viewed from a distance, it is, in fact, more uneven than the surface of the most tempestuous sea. Besides the minor irregularities of the lava, the valley is in one part interrupted by a ridge of rocks, 2 of which, Musara and Capra, are very prominent. They are of gigantic dimensions, and appear almost isolated as seen from many points. The face of the precipices already mentioned is broken in the most picturesque manner by the vertical walls of lava which traverse them. These masses usually stand out in relief, are exceedingly diversified in form, and of immense altitude. In the autumn their black outline may often be seen relieved by clouds of fleecy vapour which settle behind them, and do not disperse until mid-day, continuing to fill the valley while the sun is shining on every other part of Sicily, and on the higher regions of Etna. The strips of green herbage and forest-land, which have here and there escaped the burning lavas, serve, by contrast, to heighten the desolation of the scene. An unusual silence prevails; for there are no torrents dashing from the rocks, nor any movement of running water in the valley. Every drop of water that falls from the heavens, or flows from the melting ice and snow, is instantly absorbed by the porous lava; and such is the dearth of springs, that the herdsman is compelled to supply his flocks, during the hot season, from stores of snow laid up in hollows of the mountain during winter. The stern and severe grandeur of the scenery is not such as would be selected by a poet for a vale of enchantment. The character of the scene would accord far better with Milton's picture of the infernal world; and if we imagine ourselves to behold in motion, in the darkness of the night, one of those fiery currents which have so often traversed the great valley, we may well recall—

'yon dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful.'"

Dr. Buckland has pronounced this valley to be more worthy of the geologist's attention than any single spot in Sicily, or, perhaps, in Europe; for here is laid open a great part of the structure of the mass of the volcano, and the geologist thus enjoys the opportunity of ascertaining how far the internal conformation of the cone corresponds with what he might have anticipated as the result of that mode of increase which has been witnessed during the historic era. The circular form of this great chasm, and the occurrence of these countless dikes, amounting, perhaps, to several thousands in number, so forcibly recall to mind the phenomena of the Atrio del Cavallo, on Vesuvius, that you at once regard it as a vast crater, on a scale as far exceeding that of Somma, as Etna surpasses Vesuvius in magnitude. And as the quâ-quâ-versal dip, which is so beautifully exhibited in the escarpment of Somma, may also be traced in the walls of this great amphitheatre, there is little doubt, says Sir Charles Lyell,* of the existence at some former period of a double axis, or 2 points of permanent eruption to Etna, as in some of the great volcanoes of Java, with a saddle, or intercolline space, between them. The second axis, which he calls the axis or cone of Trifoglietto, he places in that part of the Val del Bove called the Piano di Trifoglietto, at a point about half-way between the Serra Giannicola and the hill of Zoccolaro, and 3 m. to the S.E. of the central cone, or axis of Mongibello. "We may assume the existence at an early period of 2 permanent centres of eruption (whether contemporaneous, like Kilauea and the summit crater of Mount Loa, in Owhyhee, or successive, like Somma and Vesuvius), and at a later period the complete ascendency of what is now the principal focus, that of Mongibello, which continues in full vigour, while that of Trifoglietto has long been spent. The latter may have been always a subordinate vent, communicating at a great depth with the main chim-

* 'Philos. Trans.,' 1858, Part ii.

ney, which may never have materially shifted its position from the first." The singular vertical dikes in the walls of the chasm have been formed by the repeated fracture of the mass by the expansive force of vapours, and the injection into the fissures of molten matter, which after its solidification has caused the severed parts to adhere more firmly than ever. The extension of the Val del Bove to its present dimensions, and the removal of the matter which formed the original cone, are attributed by Sir C. Lyell in part to the subsidence of the ground, to lateral and paroxysmal explosions unaccompanied by the emission of lava, as well as to aqueous erosion.

Ascent of Etna.

Etna appears in all ages to have been ascended from the S. Strabo informs us that the little town of *Ætna*, between Catania and Centorbi, supposed to occupy the site of Sta. Maria di Licodia, was the usual starting-point for those who made the ascent in his day. The slope, indeed, is much more gradual on the S. and E. than on the W. and N., while the distance to the cone is proportionately increased. From Catania to the summit is about 29 m., while it is only 18 from Linguagrossa, and hardly 12 from Randazzo. Catania is now in every respect the most convenient point from which to make the ascent, and no one dreams of attempting it from any other quarter. For the first 12 m., or as far as Nicolosi, there is a carriage-road, constructed in 1835. Beyond this, the ascent is practicable for mules, in summer to the Casa degli Inglesi, at the foot of the cone; in winter only to the Grotta delle Capre, in the higher part of the Woody Region, and 8 m. from Nicolosi. From the Casa degli Inglesi to the summit, a distance of 2 m., must at all seasons be done on foot. A carriage may be hired at Catania to carry a party to Nicolosi, and bring them back the next day, for 5 *piastre*, all expenses included. At Nicolosi horses or mules may be procured for the Casa degli Inglesi, at 1 *piastra* each. The traveller should stipulate for an English saddle. Guides for the summit are also to be had here; their fee is $1\frac{1}{2}$ *piastra* each, exclusive of the hire of his mule. The best guide is Pasquale Gemmellaro; Salvatore and Angelo Carbonaro are also highly spoken of. The others are Antonio Nicolosi, Antonio Leonardi, Pasquale Teurbo, and Giuseppe Bonanno.

"To those who have seen Etna," says *Spallanzani*, "Vesuvius appears like a mere cabinet-volcano." Not only is it some 7000 ft. less in altitude, but it is of comparatively easy ascent; though it must be confessed that in summer the ascent of Etna involves less weariness than might be expected from the great height of the mountain, and the time occupied in the achievement—the principal fatigue being in the 5 or 6 hours' climb by night from Nicolosi to the Casa degli Inglesi, when the cold and rarefaction of the atmosphere create in some persons so much drowsiness that they can scarcely keep their saddles; and in the scramble up the steep, almost precipitous, side of the great cone, where the loose ashes and cinders afford no firm footing. The fatigue, after all, is not so much that of the limbs as of the system, affected by the night-travel, the sudden change of climate, the rarefaction of the atmosphere, and, above all, by the inhaling of the sulphureous fumes of the cone and crater, which in some produce such sickness as to preclude their ascent to the summit. It is rarely, however, that any unpleasant effects survive a good meal and a sound sleep.

The best season for the ascent is from May to the middle of September. The tourist need then entertain little fear of rain; what he has more to dread is *wind*, and he must bear in mind that the stiller the atmosphere the better, the least disturbance being severely felt in the upper regions of the volcano. The early autumnal rains assume the form of snow at this altitude, but after the equinox the

weather again becomes settled, and generally continues so till the middle or end of October. In winter, when the upper half or third of the mountain is covered with snow, the ascent becomes a matter of much more difficulty; yet if the sky be clear, the weather settled, and the atmosphere calm, the attempt may be made with success. As the upper 9 or 10 miles, and by far the steepest portion of the ascent, however, have to be scaled on foot, good legs, good wind, and some pluck are requisite for the achievement. Nor is it always at such seasons unattended with danger, though hardly such as would daunt a member of the Alpine Club. Snowstorms or snowdrifts may be encountered; or the crust of snow may be so thinned by the sun as to give way beneath the tourist, and precipitate him into some gulley, or bruise him severely on the sharp lava crags beneath. At such seasons no one should attempt the ascent without a guide who is well acquainted with the surface topography of the mountain.

Requisites for the Ascent.—These are very thick boots *without nails*, leather leggings, a stout iron-shod stick, a great-coat or cloak to throw over the shoulders when you have reached the summit and are heated with the ascent—all these are indispensable. To these you may add a pocket-compass and map of Sicily, and, if of a scientific turn, a barometer and geologist's hammer. In winter a green veil to screen the eyes from the sun's glare reflected from the snow is desirable, but it must not be so thick as to interfere with respiration. It will be well also for each person to take a thick wrapper to serve at once as mattress and blanket, in case sufficient halt is made at the Casa degli Inglesi, either on the ascent or descent, to admit of repose. Provisions, too, which can be more readily procured at Catania than at Nicolosi, must not be forgotten—not omitting something in the way of a stimulant, for tired Nature needs a restorer on such occasions. Spirits and wine are thought by some to render them more susceptible of cold, or to produce nausea. To coffee there is no such objection. The guides must be reminded to bring charcoal from Nicolosi, or firewood from the Bosco.

In the ascent of Etna, "the thing" is to see the sunrise from the summit. To accomplish this, the tourist should start from Catania soon after noon. The ascent being very steep, the journey of 12 m. to Nicolosi, whether on mules or in a carriage, seldom occupies less than 4 hours. Some time is generally consumed here in hiring guides and mules, and in making preparations for the ascent. Here also the traveller should dine. It is usual to start again for the summit at 10 P.M.; in which case, the interval will admit of a visit to Monti Rossi, the twin cones whence flowed the lava of 1669, about 2 m. only from Nicolosi. He who would see the sunset from as great an elevation as possible must not delay at Nicolosi, but must push forward at once for the Casa degli Inglesi, where he must pass the night, and which he must quit 1½ hour before dawn in order to reach the summit before the first blush of day. By leaving Nicolosi at 10 at night, he may reach the Casa about 2.30 the next morning, in time to get a cup of coffee and some refreshment before starting for the ascent of the cone. One hour on the summit will be found quite sufficient for his comfort, if not to satisfy his curiosity; and, if much fatigued, he may repose awhile at the Casa on his return. He must not then forget to visit the Torre del Filosofo, and, above all, to look down into the Val del Bove from the verge of the tremendous precipices which overhang it. It will take him some 3 or 4 hours to return to Nicolosi, which may be reached by noon. In winter, when the tourist is compelled by the snow to trust to his legs for the greater part of the ascent, the excursion will consume considerably more time. At that season, when the Casa degli Inglesi is either completely buried, or so blocked up by snow as

to be inaccessible, the tourist had better make the ascent by day. Starting from Nicolosi at 4 or 5 A.M., he may reach the summit early in the afternoon, and return to Nicolosi before dark. In winter, indeed, the night-ascent is rendered very difficult by the frost, invariable at night at that altitude, which makes the slope too hard and slippery to afford a safe footing; though, after a few hours' sun, the snow becomes sufficiently crisp to give a hold to the feet.

For the road to Nicolosi, and for an account of that place, see p. 431.

At Nicolosi the tourist should not forget to call on Doctor Giuseppe Gemmellaro, to ask for the key of the Casa degli Inglesi, and for information respecting the state of the mountain. It would be well also to request that gentleman to select a guide for him. Here you leave cultivation, and enter on the middle zone, called "La Boschiva." For some miles, however, above the village you have nothing but a wide tract of black ashes, sprinkled with broom. Then you cross a vast stream of grey lava, dreary and forbidding in its utter nakedness. It ceases at the *Casa di Rinazzi*, a shed for cattle, 4 m. from Nicolosi, and on the verge of the low forest of pollard oaks, with its carpet of ferns, which forms what is called the Bosco, on this southern slope of Etna. This was once a forest of majestic trees; now hardly one is to be found that has not suffered from the axe or from fire. In consequence of a lawsuit pending for many years between Prince Paternò and other proprietors of this district, no watch has been kept on the forest, and the mountaineers have freely lopped the trees, or set fire to their roots to destroy them, that they might fall into their hands as dead wood. If the trees were of larger growth, this would be like park-scenery, though the numerous green and tufted pyramids which rise from the forest on every side, the peeps of the vast bare plain far beneath, caught through the trees, and the towering snow of Etna, give it a very un-English character. At the upper end of the forest, and about $2\frac{3}{4}$ hours or 8 m. above Nicolosi, is the

Casa del Bosco, a low shed with a broken roof, which serves to shelter mules, and where the traveller must rest when the Casa degli Inglesi is blocked up with snow. It is about 6233 ft. above the sea. Here on the l. rises the remarkable cone of *Monte Vittoria*, of a deep brick-red, sprinkled with trees; and on the other hand the large crater called *Monte Nero*, bare, dark, and forbidding. Not far from the Casa del Bosco is the *Grotta delle Capre*, a natural cavern, formed by a far-projecting rock, well known to the climbers of Etna half a century since, as affording the only shelter they could find between Nicolosi and the summit; but it has been neglected since the erection of the "Englishmen's House," on the higher part of the mountain. In this neighbourhood are large reservoirs of snow, preserved in grottoes or hollows, and covered with ashes, for the summer supply of Catania and the other cities of Sicily. At the Casa del Bosco the guides generally halt awhile to breathe their mules and take refreshment, for there are 9 m. yet to be crossed ere the summit is gained—9 m. of black, rugged surface, never varying but from loose ash to rough lava. Here, indeed, begins the Desert Region—a melancholy waste, at every step becoming more desert, more lifeless. The ascent here is very steep and wearisome. With the exception of the cone, in fact, this is the most difficult portion of Etna to surmount. After toiling upwards for more than 2 hours, you reach, where the ground is more level, a pile of lava-stones, raised as a landmark, and indicating also the half-way between the Bosco and the summit. Vegetation here entirely ceases; even the "*Spina santa*," the low prickly thorn, which abounds lower down the slope, is no longer to be seen. On the rt. rises the long ridge of *Montagnuola*, rugged with lava-crags, and shutting out all view to the E. At its foot are large

reservoirs of snow for the summer use of the Catanesi. Its E. side is a precipice of rusty red rock, overhanging the Val del Bove. You now cross wide fields of snow at a smaller inclination, and after climbing a steep slope of loose ashes, you reach the *Piano del Lago*, so called from a lake of melted snow which existed here till it was filled by the lava of 1607. This so-called plain is level only in comparison with the steep slopes above and below it; it forms the shoulder of the dome, as it were, of the volcano, and from it rises the great central cone of eruption. Here is the lava-built hut called the

Casa degli Inglesi, from having been erected by the English officers stationed in Sicily in 1811. Over the door is inscribed "Ætnam perlustrantibus has ædes Britanni in Sicilia, 1811." But it should rather be called "Casa de' Gemmellaro," for it is to the exertions of the three learned brothers, Carlo, Mario, and Giuseppe, that its erection in the first instance, and its subsequent preservation, are due. In 1804 they built a cottage at their own expense on the edge of the Piano. This, being destroyed in 1806, was supplied by a second; but in 1811 this was thrown down by an earthquake; and the brothers, having determined to erect it on a larger scale, requested assistance from Lord Forbes, then in command of the English army of occupation. A subscription was formed, and a substantial house built, which has hitherto been spared by the volcano. It has three small rooms, and a shed for mules. The furniture it contains is of the coarsest description—it having been found neeessary to avoid tempting the cupidity of the mountaineers. A few chairs and tables, and several beds with mattresses, have been provided by Doctor Giuseppe Gemmellaro from the contributions of travellers. As the maintenanee of this building entirely depends on such assistance, and as it now stands much in need of repairs, it is hoped that travellers who visit Nicolosi will not forget this legitimate claim on their liberality. The key of the house is kept by that gentleman at his residence in Nicolosi. There is no store of charcoal or firewood; these necessaries must be brought up by the traveller. Even in the height of summer the cold at this altitude—9592 ft. above the sea—is piercing, and will be felt more severely from the rapid transition from the fervid heat of Catania. At the Casa degli Inglesi the traveller must leave his mules, and trust to his legs to carry him to the summit. Between this spot and the base of the cone there is but half a mile, and the plain is nearly level; but it is composed of a rugged sea of lava and scoriæ, which makes it most difficult to traverse. One traveller compares his passage across it to that of a cat picking her way along the top of a wall covered with broken glass. He is fortunate who finds this tract covered with snow. The base of the cone is 9760 ft. above the sea, according to Admiral Smyth's measurement. The cone rises 1100 ft. above this, and good lungs and good legs may win the summit in an hour, or even less, but the guides always reckon 1½ hour at least to be necessary for the ascent. The lower part of the cone, composed of ashes intermingled with blocks of lava, is comparatively easy to mount; it is when the lava ceases, and you enter on the mass of sulphur, ash, and fine dust, sprinkled with *lapilli*, which forms the upper part, that the great difficulty begins. In no case is it easy to climb a steep which rises at an angle of 45° or more, but here the difficulty is greatly increased by the looseness of the ash, which yields beneath the feet at every step, so that you often lose ground in the attempt to advance; and by the hot vapour charged with hydrochloric acid which gushes from the sides of the cone, blinding the eyes, disgusting the nose and palate, almost suffocating the lungs, already sufficiently oppressed by the rarefaction of the atmosphere, and disturbing the stomach sometimes to the extent of inducing sickness. Happy is he who to these difficulties has not to add

that of a strong wind, to contend with which, under these circumstances, is a severe trial of strength. After resting awhile on the summit the disagreeable sensations wear off, and the mind is left to the full enjoyment of the glorious scene around and beneath.

The Crater.—The traveller's first glance on reaching the summit is at the crater beneath him — the vast yawning chasm, ever vomiting smoke or vapour, which curls up its sides in dense clouds, and obscures the bottom of the abyss. The crater is subject to such changes, that it is impossible to give any description of it which may not be quite inapplicable in a year or two. Even its circumference varies greatly at times, from the accumulation of fresh volcanic matter round its edge during an eruption, or from the crumbling back of this matter into the gulf. Thus, in one day, the cone has been enlarged from 3 m. in circuit to 6 m., but its general dimensions are such as Pliny and Strabo describe them, about 20 stadia, or 2½ m. round. Admiral Smyth found its diameter in 1815 to be only 493 yds. In August, 1831, the bottom was a perfect level, interspersed with about 20 small cones, hardly larger than a good-sized hay-cock, all emitting smoke but no fire. In 1832, before the eruption, the Marquis of Ormonde found the bottom of the crater choked with confused mounds of rock, "like the rubbish of some quarry in the infernal regions," and no chasm in the centre for the exit of the smoke, which found vent only from the cracks and crevices in the slopes. A few years later, it was described as an abyss of which the bottom could neither be seen, nor its depth guessed at by throwing in fragments of lava, for the last sound of this that reached the ear still indicated its passage downwards. In 1838 Mr. Gladstone found it filled with lava to within a few feet of the brim. An inner cone occasionally rises within the exterior one, and to the same altitude. Sometimes the snow lies in enormous beds, disputing the pre-eminence of fire in the very heart of its dominions. Sir C. Lyell found the crevices in the interior of the cone encrusted with thick ice, and hot vapours streaming out between masses of ice and the rugged walls of the crater. The inner sides of the crater are generally covered with efflorescences of sulphur, ammonia, and vitriolic salts, of varied and brilliant colours, a bright orange predominating, the yellow running, however, through innumerable shades, softening into the palest white, or darkening to a reddish brown. These inner slopes are generally much steeper than the outer, and therefore more difficult to climb. No one should venture to descend into the chasm, unless he has the assurance of his guides that he may do so without danger.

Sunrise from the summit. — Some interesting phenomena occur at the moment of sunrise, which make it desirable that the traveller should be previously on the summit. As the sun lifts his bright orb above the Ionian Sea, or the mountains of Calabria, according to the season, an immense shadow of the most delicate purple is projected from the volcano across the island, while without its range the mountain-tops are waked into sudden and rosy brilliancy. Let the tourist now cast his eye westward, and, if the atmosphere be clear, he will perceive a distinct and perfect image of the mountain, diminished as if viewed in a concave mirror, darkening the warm mist on the far horizon. It gradually becomes more distinct with a double shade, like a pyramid seen in perspective; but as it darkens with the sun's increasing brilliancy, so it gradually sinks below the horizon, though the broad pyramidal shadow still stretches well defined across the island. This effect lasts 15 minutes or more. A still more curious and much rarer phenomenon is occasionally seen. The sun, instead of rising above the horizon of waters, seems to emerge from the sea beneath it, and to advance upwards through the waves till his orb actually appears in full glory above the horizon. This

singular phenomenon is not of frequent occurrence, nor can we state the conditions under which it is likely to appear, but have heard it described by eyewitnesses of the highest authority.

Of the glorious view from this spot no imagination, as Brydone has observed, has ever dared to form an idea. Perhaps from no spot on the earth's surface are the splendours of creation seen to more advantage. This pinnacle on the brink of a bottomless abyss, which from time to time discharges rivers of fire and vomits burning rocks to an immeasurable height, commands a prospect which for extent and majesty, and for the combination it presents of the sublime and beautiful, is unrivalled. For, unlike Mont Blanc and other mountains of great altitude, which are surrounded by their aspiring fellows, Etna rises from the plain in solitary majesty, without a rival to dispute his royal pre-eminence, or to obstruct the view. Seen from this height the whole of Sicily appears mapped out at your feet. "To the W. the eye wandered along the summits of the mountains of Corleone, half-hidden by the vapour which concealed Mount Eryx from our view. Beyond this limit the sea spread far and wide on every side, serving as a frame to this glorious picture of nature. To the W. we saw the mountains of Palermo; and to the N., still more clearly, Milazzo, the islands of Lipari and the black and regular pyramid of Stromboli; while we could distinguish every undulation of the soil, and trace every indentation of the coast-line along the Straits of Messina and on the rocky shores of Calabria. To the S. the eye embraced in one glance, Augusta, Syracuse, and Cape Passaro, around which the coast seemed to bend back upon itself, disappearing finally amid the mist that enveloped it at Girgenti."—*De Quatrefages.* The details of such a panorama are lost in its own immensity, yet all the prominent mountains in the island may easily be recognised.

By the power of refraction, these mountains seem to be raised one over the other, as in a plane, almost perpendicular to the horizon, and the sea appears rolled up a steep, in opposition to the laws of gravitation. In consequence of this, Catania, Syracuse, Taormina, and other familiar sites seem close beneath your feet, while Malta, the Æolian Isles, and other remote objects are greatly approximated to the eye. Admiral Smyth calculates 150 m. as the radius of vision from the summit, which would give a circumference of about 937 m.; yet, when the horizon is clear, not only Malta, at the distance of 130 m., but also Monte S. Giuliano, above Trapani, and the Ægadian Isles beyond, some 160 m. off, are distinctly visible; and Lord Ormonde deposes to having seen the Gulf of Taranto sparkling in the sun, and the rugged outline of the mountains of the Terra di Lecce beyond it, thrown darkly against the sky, though at the distance of 245 m.!

Etna itself, as viewed from this height, presents a most interesting and striking appearance, which would alone repay the labour of the ascent. The snow, according to the season, extends to a greater or less distance down the slopes, sometimes veiling the whole Desert Region with a pall, and even stretching far down into the woods beneath; in summer whitening only the base of the cone. The Woody Region is seen girdling the volcano with a belt of the brightest green, interspersed with innumerable cones, filled with luxuriant foliage; "while streams of lava radiating in every direction traverse the forest, like black roads, the highways of destruction to the country beneath." But the grandest view in all this wide panorama is to the E., where you look down into the Val del Bove, which resembles a lower crater on a still larger and profounder scale, its lava-seamed hollow half-hidden by the clouds of smoke, emitted by its not yet slumbering cones. This magnificent abyss is seen, however, to more advantage from the verge of the precipices which overhang it.

By some the view from the summit at sunrise is thought to be less impres-

sive than that at sunset. The Marquis of Ormonde, who witnessed both, preferred the latter; and said of the former that, indescribably grand as it unquestionably is, it wants that solemnity which so forcibly affects the imagination at sunset. The stillness of the air, the lengthening shadows, the fading light, and the dark sea rolling its mysterious waves into the unseen distance, all heighten at that hour the sublimity of the scene. In the morning, on the contrary, nothing is left to the imagination; every object glitters in the broad glare of day, and the scene loses in impressiveness what it gains in splendour. Each period, however, has its peculiar charm.

The cold on the summit is at all seasons intense. On the 26th May, though the thermometer stood at 76° at noon at Catania, Brydone found it 27° at sunrise the next day on the summit. A traveller who left Catania on 26th March says the thermometer in the afternoon stood in that city at 75°; at noon next day, on the summit, it was only 27°, though sheltered from the wind and exposed to the sun. In the height of summer, when it stands at 90° or higher at Catania, it will fall to 35° at the Casa Inglese, and to 28° on the summit. Such sudden variations of temperature to the extent of 50° or 60° cannot but be trying; add to which the pressure of the atmosphere is reduced one-third by the ascent. For, though a man of medium height, when on the level of the sea, may support a pressure of about 22,775 lbs., on the margin of the crater this pressure will not exceed 15,258 lbs.; so that during his journey to the summit and back he is obliged twice to endure a variation of pressure of 7517 lbs.

At the foot of the cone, on the S.E. side, not more than ½ m. from the Casa Inglese, a remarkable discovery was made in 1828 of a vast deposit of ice, preserved, perhaps for centuries, from melting by the apparently anomalous accident of a stream of red-hot lava flowing over it. The extraordinary heat of the summer of that year having caused the supplies of snow and ice to fail, which are regarded in these southern lands as a necessary of life rather than a luxury, the authorities of Catania applied to Signor Mario Gemmellaro, in the hope that his local knowlege of the mountain would enable him to point out some crevice or natural grotto where drift-snow was still preserved. He had long suspected that a small mass of perennial ice at the foot of the cone was part of a large and continuous glacier covered by a lava-current. With a large body of workmen he quarried into this ice, which was extremely hard, and proved the super-position of the lava for several hundred yards, so as completely to satisfy himself that nothing but the subsequent flowing of the lava over the ice could account for the position of the glacier. "We may suppose," says *Sir Charles Lyell*, "that at the commencement of the eruption, a deep mass of drift-snow had been covered by volcanic sand showered down upon it before the descent of the lava. A dense stratum of this fine dust mixed with scoriæ is well known to be an extremely bad conductor of heat; and the shepherds in the higher regions of Etna are accustomed to provide water for their flocks during summer, by strewing a layer of volcanic sand a few inches thick over the snow, which effectually prevents the heat of the sun from penetrating. Suppose the mass of snow to have been preserved from liquefaction until the lower part of the lava had consolidated, we may then readily conceive that a glacier thus protected, at the height of 10,000 feet above the level of the sea, would endure as long as the snows of Mont Blanc, unless melted by volcanic heat from below."

Torre del Filosofo.—On descending the mountain the tourist can visit the so-called "Philosopher's Tower," which stands on an eminence, not far from the Casa degli Inglesi, and some 2 m. below the summit to the S.E. It derives its name from a tradition that Empedocles, the celebrated philosopher of Agrigentum, was wont to

resort to this spot for meditation. Some have taken it for a temple dedicated to Vulcan, or to Ceres; others for a building raised for the accommodation of the Emperor Hadrian, when he ascended the mountain to see the sun rise. Whatever its original purpose, the ruin is clearly of Roman work, and can have no connexion with Empedocles, who lived more than 4 centuries B.C. It is a square of 25 ft., constructed of fragments of lava in *opus incertum;* but with no place for a door. The story goes that Empedocles cast himself into the crater during an eruption, that he might be regarded as a god, not supposing that his death could be discovered; but the mountain cast up one of his sandals, which were of bronze, and revealed the fact to the world—

"Deus immortalis haberi
Dum cupit Empedocles ardentem frigidus Ætnam
Insiluit." HOR., *Ars Poet.*

This ruin stands at the height of 9467 feet above the sea. The most remarkable fact about it is its preservation—that it should still remain uncovered, though so near the crater, while towns and villages at a far greater distance have been buried again and again by lava or ashes.

About ½ m. below the Torre to the E., you reach the verge of the precipices of the Val del Bove, and look down into a vast pit or chasm, 5 m. wide and very long, stretching far away eastward to the sea; but on every other side shut in by the stupendous precipices called *Balzo del Trifoglietto*, which at your feet sink to the fearful depth of nearly 4000 ft. Many cones with wide yawning mouths rise from the hollow, some now quiescent, others still emitting smoke and vapour, which curl up the dark precipices around, or lie in white fleecy clouds over the valley, deepening by its shadow the gloom of the scene beneath. Among these cones, the two thrown up by the last eruption, in 1852, are the nearest and most conspicuous. Broad black streams of lava winding down the hollow and wide monotonous tracts of sand and ashes entirely fill the chasm, save where a patch of verdure has here and there escaped destruction; or where the abrupt masses of Monti Musarra, Capra, and Finocchio, stand amid the lava-torrents, like isolated rocks in the midst of a cataract. A more magnificent scene of desolation the imagination cannot conceive.

La Cisterna.—On the Piano del Lago, near the verge of the Balzo del Trifoglietto, and between the Torre del Filosofo and the Montagnuola, is a singular elliptical cavity, about 120 ft. deep, produced in 1792 by the sinking of the ground, and deepened by similar subsidence in 1832. This has received the name of the Cistern.

We make no apology for inserting an extract from the Journal of the Right Hon. the Chancellor of the Exchequer, describing his ascent at the commencement of the eruption of 1838, which will be read with much interest and profit by every one who contemplates the expedition to the summit.

Extract from the Journal of the Right Hon. W. E. Gladstone, M.P.

ASCENT OF ETNA.

"30*th October*, 1838.—The ascent is nearly uniform from Catania, though a part between Nicolosi and the Boseo is called plain. The country bears a volcanic aspect at every step, for lava meets the eye in a thousand forms, in roads, walls, houses; in the fields, where they are detaching from it the fine mould which gathers about it; in the multitude of hills which have sprung at different times from almost every pore of Etna, and which at different parts of the road would suggest that you are not on the ascent of a particular mountain, but travelling through a range of hills; and in the broad black lines which streak the sides of the giant himself, clearly distinguishable in a bright sun from the

loose ash with which it is surrounded on the higher ground.

"At Nicolosi we found clean beds, and undressed. I could not sleep during the hours allotted, namely from our dinner to 9½ o'clock, but I listened with great interest to the distant booming of the mountain.

"From Nicolosi the road passes to the Bosco through a tract which, although it belongs to the Cultivated Region, is as dismal as anything the traveller subsequently encounters. The Region of the Wood is losing some of its interest day by day, as it is cut down alike by authorised and by illicit destroyers; of the latter we met some leading down their laden mules at one in the morning under the broad moonlight. However, for the present, this tract is very picturesque, like an English park, with its old oaks and abundant fern. There are also ilexes, beeches (*fagi*), broom of a very delicate form (as a small tree 6 or 8 ft. high, and called *ginestra*), and pines. Oak and fern, however, on this side are the staples. The ground is infinitely varied, and in this respect it would be difficult to match it. Here we found flocks browsing: they are much exposed to sheep-stealers, who do not touch travellers, calculating with justice that men do not carry much money to the summit of Etna. We now began to feel the cold; and a fire lighted at the grotto where the guardian of the wood should be, was very acceptable to us while the mules were feeding.

"*Tuesday, Oct.* 31*st.*—By and from this time we had a peculiar and very enjoyable view beneath us. Light fleecy clouds lay upon the sea below us, which I would compare to those of Guido's Aurora in the Rospigliosi Palace at Rome. The effect was precisely similar. The line of the horizon was lost in the close approximation of the hue of the clouds to that of the ocean. The line of coast, and the objects formed by its undulations, lay beneath us almost as if at arm's-length. I have seen this remarked before of the view from Etna, that it seems to bring the objects below very near to the spectator; and the reason given, that, as he stands in a rarer and they lie in a denser medium, the case is analogous to that of a pencil partly held in water, of which the lower part, according to a well-known law of optics, seems to be bent towards the eye. In the present instance I suppose it might be added that the effect was heightened by the circumstance that the atmosphere was much more loaded with vapours below than where we stood.

"We now felt a small but very sharp wind, which continued for the whole night. The mountain is rarely without more or less of it.

"We passed on to the Casa degli Inglesi, occasionally walking for the sake of warmth through the Region of Snow, so called because in winter ordinarily covered with it. We saw, however (the weather having been very fine), but one patch of old winter snow, and the surface of that was covered with dark ash. It lay in a recess fronting eastward. Our ascent was now very steep. The latter part of the stage lay over what is called the Piano del Lago; and indeed it has the requisites of a plain, except a *level*. It might more accurately be called a plane, because its surface, though not horizontal, is equable; and it lies between the Monte del Frumento on the l., and the Montagnola and Torre del Filosofo on the rt., a dead waste of ash and sand, without a speck of vegetation, and hardly diversified by single pieces of lava here and there.

"The pace of the mules upwards is very slow, the road often rough and always very heavy, and the animals stop incessantly.

"The temperature was 33° at the Woodman's Grotto, and 31° at the Casa degli Inglesi, but a slight wind, the slow pace of the mules, and above all the contrast with the solar heat in the day-time, give much greater effect to the cold than would be supposed.

"The Casa degli Inglesi has chairs, a sort of gridiron for a charcoal fire, sticks for the upward walk, and a low stand or two to serve the office of a

table. Fire and closed doors soon render it under the circumstances a comfortable home. Our active light-hearted guide had no spirits, but he drank some wine, of which I was afraid. It appears that most persons are attacked with sickness in their ascent. It came upon me before reaching the Casa degli Inglesi, and in consequence I did not drink wine there. Eating a little bread and a few grapes, I became perfectly re-established.

"We started on foot for the crater at a quarter to 6. From the Casa we were on the more especially volcanic part of the mountain, and in its present active state its influence on the outward air must be considerable. Day was breaking as we started, and we found the air on the top temperate and agreeable. The extra covering with which we started was deposited on the way. There was frost in many places on the surface of the ground; but it appears that in winter, while the snow lies 20 palmi deep below, the cone of the mountain is clear from it.

"As we ascended, the top had at first been covered with thick clouds. The guide, however, predicted that it would be clear, and the cone gradually disrobed to our view, the showers of fiery stones becoming more and more clear, until we saw them shooting over the sides of the crater, and rendering it to all appearance wholly inaccessible. Bonanni doubted much of the practicability of ascending. At the Casa, however, he said there was a circuitous road round the cone, by which on the W. (the present active crater being on the E. side of the great crater) we might make our way up.

"We passed behind the Casa over a rude bed of lava, bearing to the l. on the S. side of the cone, making way gradually over its lower region upon the ash, which really afforded a very good path; and I began rather prematurely to compare this with the wretched footing afforded by the ashes on the cone of Vesuvius. On the steeper and more regular part, however, we found considerable difficulty from the frozen state of this ash; there were no pieces of lava, or very few, to tread on, and my nailed shoes absolutely refused to catch the hard surface; seriously it was not easy to avoid tumbling fairly down the wall-like side along which we were clambering. It was a luxury to me to get into masses of black ash, in which, although the foot sunk deep and slid far, yet it was sure to stop somewhere. However, we made our way to the W. side of the cone, and, just before we reached the lip of the crater, the guide exultingly pointed out what he declared to be ordinarily the greatest sight of the mountain, namely the shadow of the cone of Etna drawn with the utmost delicacy by the newly-risen sun, but of gigantic extent; its point at this moment rested on the mountains of Palermo, probably 100 miles off, and the entire figure was visible, the atmosphere over the mountains having become and continuing perfectly and beautifully transparent, although in the hundreds of valleys which were beneath us, from the E. to the W. of Sicily, and from the mountains of Messina down to Cape Passaro, there were still abundant vapours waiting for a higher sun to disperse them; but we enjoyed in its perfection this view of the earliest and finest work of the greater light of heaven in the passage of his beams over this portion of the earth's surface. During the hour we spent on the summit, the figure of the shadow was speedily contracting, and taught us how rapid is the real rise of the sun in the heaven, although its effect is diminished to the eye by a kind of foreshortening.

"Stepping up to the edge of the crater, I heard the guide, who was just behind me, cry 'Diavolo!' He proceeded to explain the reason. The whole space before us, said to be about a mile in circumference, was, when he last ascended, a few days ago, one fathomless pit, from which issued immense masses of smoke. It was now absolutely filled up to within a few feet of the brim all round. The rocky wall frowned upon it from above,

in some places begrimed from top to bottom with sulphur, or formed of it. Opposite to us, as we attained the western side, and turned to enjoy the spectacle, rose on the l. the highest summit of the mountain, an old peak clothed with sulphur towards the crater, and reeking with its smoke upon its shelving or outward side; on the rt. the small cone of the crater, from which issue the present showers; while full between them blazed the sun, now clear both of the ocean and of a deep bank of cloud, with a broad stream of tempered light. The immense pit presented to us a surface in some parts as if of grey heaps of ruin; in the centre was a mass of what appeared like slate rocks; all the rest was the hard rugged impenetrable lava, in its wild forms, like the sea arrested at a moment of fury by sudden petrifaction. On looking at these masses we saw the red heat in the clefts, and on a further inspection the guide cried out, '*Ecco! cammina, cammina! ecco, come cammina! com' è bello!*' A great mass of lava with black exterior was detaching itself by degrees from one behind, or rather was yielding to the forward pressure. It opened like an orange, and we saw the red-hot fibres stretch in a broader and still broader vein, until the mass had found a support on the new ground it occupied in front; as we came back on our way down this had grown black. At present we put a stick to it; it took fire immediately. We threw pieces of stone and lava upon it; they made hardly the slightest impression upon it, so hard is it while in the fluid state, but began immediately to acquire heat. We found within a few yards—as few as 10—bits of ice formed on the outside of the stones of the brink by Frost, which here disputes every inch of ground with his fierce rival Fire. These we threw on the lava; they hissed for a moment, and were extinct. '*A terra!*' exclaimed our guide as the mass came to earth. The state of the crater made his enthusiasm red-hot. We were indeed extremely fortunate, and actually the first spectators of this great volcanic action. One would suppose that it portends an eruption, as the lava still everywhere proceeds, and the crater is nearly filled; but at all events it is what, if we were men of science, would make a figure in our journals.

"To ascend the highest peak our choice lay between a precipice and a corner of the crater. We went over the lava in a very warm atmosphere, sometimes, on passing a rift, too hot for a moment or two to breathe. We got upon the back of the peak, and worked up through the sulphur-clouds, which here alone were seriously disagreeable. We here gazed upon the eastern view, embracing the Messina mountains and the fine kindred outline of the Calabrian coast, so described by Virgil:—

'Hæc loca, vi quondam et vastâ convulsa ruinâ,
(Tantum ævi longinqua valet mutare vetustas)
Dissiluisse ferunt, cum protenus utraque tellus
Una foret; venit medio vi pontus, et undis
Hesperium Siculo latus abscidit, arvaque et urbes
Litore diductas angusto interluit æstu."
Æn. iii. 414.

From thence it stretched all along the southern coast to Cape Passaro. But our chief object from this point was the crater of the opposite side, into which, having now reached a position higher than any part of it, we had a considerable insight. We enjoyed keenly our full clear sight of the volcanic action, and even at the moment I could not help being struck with the remarkable accuracy of Virgil's account. The great features of this action are the sharp and loud clap which perceptibly shook from time to time the ground of the mountain under our feet; the sheet of flame, which leapt up with a sudden momentary blast, and soon disappeared in smoke; then the shower of red-hot stones and lava. At this time, as we found on our way down, lava masses of 150 or 200 lbs. weight were being thrown to a distance of probably a mile and a half; smaller ones we found even more remote. These showers were most copious, and often came in the most rapid succession. Even while we were ascending the exterior of the cone, we saw them alighting on its

slope, and sometimes bounding down with immense rapidity within perhaps some 30 or 40 yards of our rickety footing on the mountain side. They dispersed like the sparks of a rocket; they lay, beneath the moon, over the mountain, thicker than ever the stars in heaven; the larger ones ascended as it were with deliberation, and descended first with speed and then with fury. Now they passed even over our heads, and we could pick up some newly fallen, and almost intolerably hot. Lastly, there was the black grey column, which seemed smoke, and was really ash, and which was shot from time to time out of the very bowels of the crater, far above its edge, in regular unbroken form. It was on account of this that, in ascending, the guide said, 'Do not look towards the sky, or your eyes will be filled with sand.'

"Now how faithfully has Virgil (*Æn.* iii. 571 *et seqq.*) comprised these particulars, doubtless not without exaggeration, in his fine description. First, the thunderclap or crack:—

'Horrificis juxta tonat Ætna ruinis.'

Secondly, the vibration of the ground to the report:—

'Et, fessum quoties mutet latus, intremere omnem
Murmure Trinacriam.'

Thirdly, the sheet of flame:—

'Attollitque globos flammarum, et sidera lambit.'

Fourthly, the smoke:—

'Et cœlum subtexere fumo.'

Fifthly, the fire-shower:—

'Scopulos avulsaque viscera montis
Erigit eructans, liquefactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.'

Sixthly, the column of ash:—

'Atram prorumpit ad æthera nubem,
Turbine fumantem piceo et candente favillâ.'

And this is within the limits of 12 lines. Modern poetry has its own merits, but the conveyance of information is not, generally speaking, one of them. What would Virgil have thought of authors publishing poems with explanatory notes (to illustrate is a different matter), as if they were so many books of conundrums? Indeed this vice is of very late years.

"But our position was not quite secure, as the winged lava every now and then hissed and whistled past our ears; and we sorrowfully turned away from a scene which with the combination of features it exhibited on this happy morning may well be termed one of the wonders of the world, and of itself amply repays the pains of our journey to Sicily, and obliterates from recollection the vermin and the mules.

* * *

"We went down gratified, and yet really burdened with the scene. On our way from the peak we visited the piece of lava which we had seen in progress. The torture in which it had writhed was over, and the whole surface black; any new propulsion from behind as yet was impereeptible. At the Casa we rejoined our mules and sinecure guide Giuseppe. He rubbed his eyes and our own with fresh snow, which was a very agreeable application. Descending, we took the road of the Casa della Neve, which is a quarter of an hour shorter. The Casa itself is in miserable condition. We saw little on the way down but what the moon had previously shown us. We saw, however, a brace and a half of partridges at the top of the Bosco, probably 6000 ft. above the level of the sea. The cone was no longer spangled with the falling showers as last night; the breadth of daylight shamed even their burning hue.

"As the distance downwards to Nicolosi occupied nearly 4 hrs., I take it at 15 Eng. m., or thereabouts.

"I subjoin our times and distances to and from Ætna for the sake of clearness.

"The distances are commonly taken as follows:—

	Miles.
Catania to Nicolosi	12
Nicolosi to Casa della Neve ..	7
Casa della Neve to Casa degl' Inglesi	8
C. Inglesi to the top	2
Total	29

	P.M.	P.M.
Catania to Nicolosi ..	1·30	5
Nicolosi to the commencement of the Bosco	10·20	11·45
		A.M.
To the end of the Bosco	11·45	1·15
To the Woodman's	A.M.	
Grotto	1·15	1·55
(Here the mules were baited by moonlight. This road was preferred as rather better than that by the Casa della Neve.)		
To the Casa degli Inglesi (wine, &c., and fire)..	2·30	4·54
To the brink of the great crater	5·45	7·5
To the summit of the mountain, and spent about the crater ..	..	8·5
Descending to the Casa degli Inglesi (refreshments)	8·5	9·5
Casa degli Inglesi to the Bosco	9.30	11·20
		P.M.
To the end of the Bosco	11·20	12·15
	P.M.	
To Nicolosi	12·15	1·20"

ROUTE 27.

CATANIA TO MESSINA.

	Miles.	Posts.
Catania to Lógnina . .	3	
Lógnina to Aci Castello .	3	
Aci Castello to Trezza . .	1	
Trezza to Aci Reale . .	4	1¼
Aci Reale to Giarre. . .	10	1¼
Giarre to Fiume Freddo .	6	
Fiume Freddo to Ponte di Caltabiano	4	
P. di Caltabiano to Giardini	2	1½
Giardini to Letojanni . .	5	
Letojanni to Capo Alessio	3½	1
Capo Alessio to Savoca .	2½	
Savoca to Zia Paola . .	3	
Zia Paola to Ali . . .	3½	
Ali to Scaletta	4	1¼
Scaletta to Santo Stefano .	4	
Santo Stefano to Mili . .	1½	
Mili to Contessa . . .	3	
Contessa to Messina . .	3	1¼
	66	7½

This is the mail-post road: the *corriera* leaving Catania every Monday, Thursday, and Saturday, about 7 A.M., on its arrival from Palermo, and accomplishing the distance in 10 hours. The mail carries only 3 passengers: fare, 3 ducats 3 tarì, besides 5 baj. to the postilion at each stage. To post it, the charge is 15 duc., or 12½ dol., with 5 tarì 6 baj., the toll at the *barriere* or turnpikes, and 4½ tarì to each postilion, making a total of 18 duc. 2 tarì 6 baj., or 15 dol. 2 tarì 6 baj. Those who would travel more leisurely may hire a *vettura* with 3 horses, which will do the distance in 2 days, stopping the night at Giardini; doing the first day's journey in 7 hours, the second in 8. The charge should not exceed 8 dol., *barriere* included. A *buonamano* is expected in addition. This method gives the traveller the opportunity of halting on the road to enjoy more leisurely the many beautiful points of view along this coast, and especially of visiting Taormina, and the ruins of its magnificent theatre. To do this the traveller should leave Catania at an early hour, so as to reach Giardini soon enough in the afternoon to ascend to

Taormina, and see its wonders before sunset. He may repeat his visit next morning to see the sun rise, meeting his *vettura* at the foot of the hill on the other side. It is possible to accomplish the distance from Catania to Messina in a day and a half, by making a long stage the first day to Zia Paola, where there is a better inn than at Giardini ; but in this case the visit to Taormina must be abandoned, though the traveller who would rather satisfy his eye than his appetite might even then pay a hurried visit to the theatre while the horses are baiting. The tourist who adopts the vettura mode of conveyance should see that his luggage is secured to the carriage as high as possible from the ground, as in crossing the many *fiumare* on this route it is liable to get wet.

The road from Catania to Messina follows the coast, sometimes along the very shore, and rarely out of sight of the sea. For the first half of the way, or as far as Giardini, it traverses the eastern base of Etna, crossing vast streams of lava in close succession, that have at various periods desolated the long and fertile slopes of the mountain, in many instances still refusing, after the lapse of centuries, to be clothed with verdure, and stretching out, mile after mile, a dreary wilderness of black and jagged rock. Yet though comparatively deficient in picturesque beauty, this portion of the route is not without interest, from the close proximity of the mighty volcano, which fills the western half of the horizon, and from the ever visible traces of its power and wrath. The scenery beyond Giardini presents an entirely different character. The volcanic region, with its stern though sublime features, is passed, and you enter on a district differing as greatly in geological structure as in superficial appearance. This portion of the coast is as picturesque and romantically beautiful as any in Sicily, resembling and rivalling the Riviere of Genoa, and the Sorrentine shores of the Bay of Naples. The mountains N. of Etna are the Neptunian range, of limestone and marble, and rise abruptly from the sea. The road runs at their base and close to the shore, winding round, or climbing over bluff, tower-capped headlands, and crossing, too frequently for the traveller's comfort, the wide stony beds of torrents, or *fiumare*, which, after heavy rains, or the rapid melting of the mountain-snows, are sometimes impassable for days, causing a serious impediment to travelling in this bridgeless land. The mountain-slopes are clothed with vines and corn, olives and mulberries ; towns and towers, villages and villas, castles and convents, crown their ledges and peaks : valleys, opening at almost every mile, afford charming vistas into the very bosom of the range ; orange, fig, pomegranate, and mulberry trees fill the hollows ; hedges of cactus and aloe border the road ; while the stately date-palm, here and there towering over the surrounding foliage, imparts a tropical character to the scenery. On the other hand, the Straits stretch out like a blue lake to the Calabrian coast, whose lofty mountains of many tints bound the eastern horizon.

The road from Catania to Aci Reale lies entirely over lava : streams of different ages and in various stages of vegetation are crossed, affording not much of the picturesque, but abundant food for wonder and contemplation. The coast breaks into bold rugged cliffs, showing how the fiery torrents have been abruptly checked on meeting the adverse element, which has worn them into grotesque forms, and hollowed them into numerous caverns ; some supported by huge piers, as if hewn by the hand of man. The great depth of the water close to the shore shows how much the lava has encroached upon the sea, driving it back for miles, perhaps, from its original boundary. This coast has charms also for the lover of ancient fable and lore. Here the crafty son of Laertes is supposed to have encountered and escaped from the giant Polypheme ; this shore to have witnessed the loves of Acis and the fair daughter of Doris ; these rocks to have echoed the song of the amorous Cy-

clops, and his tremendous roar when he overwhelmed the unhappy Aeis.

For the first 3 miles from Catania there is little cultivation, this part of the coast having been desolated by a lava-stream 122 B.C.; and though other beds more recent by many centuries have long since been clothed with vegetation, this still defies atmospheric influences, and spreads out in a black, melancholy, rugged expanse.

3 m. *Lognina.*—A small hamlet on the shore of a little bay, half choked with lava rocks; though this name is more properly that of the bay itself; and the hamlet is known as *S. Giovanni li Cúti.* The bay is thought to be the *Portus Ulyssis*, described by Virgil:—

"Portus ab accessu ventorum immotus, et ingens
Ipse; sed horrificis juxta tonat Ætna ruinis."
—*Æn.* iii. 570.

The lava that choked it is that of an eruption at the close of the 15th cent., recorded by Bembo and Fazello. There is some little cultivation of vines, flax, olives, and oranges among the hollows of the lava between this and

6 m. *Aci Castello*, a dirty village, taking its name from a massive square fortress of mediæval times, now in a picturesque state of ruin, crowning a bold cliff, at the height of 250 ft. above the sea. It was a fief of Roger Loria, the great Catalan admiral; and when he rebelled against Frederick II., in 1297, it was besieged by the latter, who, after many fruitless assaults, erected a wooden tower as high as the walls, with a bridge made to let down on the ramparts, by which he fought the besieged on equal terms, and gained possession of the castle. The rock here is very singular. Besides the usual columnar basalt, it contains hollow cylindrical masses of the same, some curved, but most of them straight, some standing upright, others lying horizontally over each other, like logs of wood. The hills above Aci Castello, called *Nizzeti*, are calcareous, overlying a bed of basalt, which has lifted them from their original position beneath the sea. A mile beyond Aci Castello is the dismal-looking village of

7 m. *Trezza*, built, like the little fort above it, entirely of lava. It stands on the shores of the same small bay of which Aci Castello occupies the southern horn. Directly opposite this village, at the mouth of the bay, and about half a mile from the shore, is the remarkable group of rocks called

Scogli de' Ciclopi, or *I Faraglioni*, the "Scopuli Cyclopum" of the ancients, fabled as those which Polyphemus hurled at Ulysses when he had escaped from his cave, and was putting off to sea. They are huge masses of prismatic and amorphous lava, intermixed, capped with a stratum of grey marl or argillaceous rock, just as is seen in the heights at the back of the bay. There are 7 of these islets, of various sizes. The largest, the *Isola d'Aci*, is about 1000 yds. in circumference, and does not rise more than 50 ft. above the sea. It lies about 450 yds. from the shore. Being more decomposed than the rest, it admits of the cultivation of vines and barilla. Steps cut in the rock, for a landing-place, lead to a cave, called *Grotta de' Ciclopi*, hollowed in the grey marl, which is based on the basalt. There is a well of sweet water on the highest part of the islet, and some traces of habitation in ancient times.

About 45 yds. to the S. rises the most remarkable of the group. It is about 600 or 700 yds. in circumference, and rises to the height of 216 ft., tapering off almost to a point. "It consists principally of a mass of columnar lava, in prisms of from 4 to 8 sides, resembling those of the Giant's Causeway, but less regular in form. There is, however, this peculiarity about them, that, instead of standing, as it were, in ranks, they are divided into groups of 5 or 6, with a central column to each set. They vary in diameter from 8 to 20 in.; and the interstices are filled with a hard calcareous substance, enclosing a multitude of fossil

shells, many of which species are now found in the Mediterranean. The summit and northern side of the island are composed of stratified marl, resting upon and apparently heaved up by the lava beneath. A deep fissure exposes to view the singular manner in which the basalt has cut into the clay, forcing it into the most extraordinary and fantastic contortions. The two substances are almost equally hard, and, though sufficiently distinct to the eye, are so firmly united as not to be separated unless by the stroke of a hammer."—*Marquis of Ormonde.* The igneous rock here, though commonly called lava, is more strictly trap. In it are embedded crystals, called zeolites or analcimes, very transparent, and almost as brilliant as diamonds.

The next islet is also of conical form, but much smaller; and the others are still less. The smallest, or that nearest Catania, bears some resemblance to a human head.

It was off this part of the coast that in 396 B.C. the Syracusan fleet was defeated by the Carthaginian under Magon. Leptines, the admiral of Dionysius, relying on the separation of the land and sea forces of the Carthaginians, occasioned by an eruption of Etna, which obliged Himilcon to march round the back of the mountain, attacked the wary Magon, but was defeated by him with the loss of 20,000 men.

A mile beyond Trezza you reach the headland called *Capo Mulini*, with the square tower of *Sta. Anna* on its crest. The rugged surface of the lava is in parts made to yield wine, corn, and flax; and its barrenness is relieved by scattered oaks, or by groves of oranges, lemons, figs, and almonds, which form a rich foreground to the snowy crest of Etna, with Tre Castagne beneath the red cones on its slope, to Aci Reale, with its 5 domes in front, and to the broad blue of the Mediterranean.

11 m. ACI REALE.—*Inns:* "Albergo e Trattoria della Rosa," and "Albergo del' Leone," both in the Strada di S. Sebastiano; "Albergo dell' Aurora," in the Piazza del Duomo.

Aci is the capital of one of the districts of the province of Catania, containing a population of 80,000 souls. The city itself has 24,831 inhabitants. At a distance, with its many domes and spires, it has an imposing appearance, which it loses in great measure on close inspection. It is regularly built, however, and rather neat, and abounds in churches and convents, but, with few exceptions, the houses are low and mean. Some are painted bright green or yellow; many have ugly heads in lava on the keystones of the doorways, and grotesque faces on the corbellings of the balconies. The women wear coloured shawls on their heads, or mantillas of white wool, as at Girgenti; the silk *manto* of Catania and Syracuse being rarely seen. The inhabitants have the reputation of industry, growing much wine, fruit, cotton, and flax, and manufacturing gold filigree work, and diaper in large quantities. A fair of the produce is held here in July, in honour of the patron, Sta. Venera. The diaper is bleached on the banks of the Acque Grandi, below the town; and the adroit manner in which the women gather it up and place it in folds on their heads, without assistance, is worthy of notice. Aci possesses an academy which has produced some learned men; and has some free-schools on the Lancastrian system. You may observe the Via Lancaster and Strada Galatea in strange juxtaposition.

The *Piano del Duomo* contains the Chiesa Matrice, the church of S. Pietro e S. Paolo, and the *Casa Comunale.* The last building has very heavy, projecting balconies, resting on corbels, with masks of wondrous grotesqueness; in short, it is a perfect carnival in stone.

The *Chiesa Matrice* is in the Italian style, the Corinthian doorway bearing date 1667. The campanile is of earlier construction, showing pointed arches in the lowest story, though the upper

ones have Renaissance features. The whole is crowned with a spire, having curious bead-work of various colours. The ch. is surmounted by a plain cupola. Internally the architecture is simple. The altars are adorned with lavas and marbles, but there are no frescoes or paintings worthy of notice.

S. Pietro e S. Paolo is also in the Italian style, with a façade of two orders. The campanile is of earlier date than the ch., and of similar style to that of the Chiesa Matrice, though showing no pointed arches.

S. Antonio di Padova has a portal with an elliptical arch, and a high angular label crocketed, with pinnacles at the angles—an ugly specimen of late Sicilian Gothic. An inscription invites you to seek the miraculous here: "Si quæritis miracula ad Antonium venite."

S. Sebastiano has an ornate Italian façade of 2 orders, with statues of St. John the Baptist and St. Christopher flanking the portal; while an army of saints in marble mount guard on the balustrade in front. The frescoes of the dome, choir, and the vault of the Chapel of the Sacrament, are by *Pietro Paolo Vasta*, a native artist, and are highly esteemed by the citizens. Those in the choir representing the martyrdom of S. Sebastian are the best. Those on the walls of the said chapel are by *Vito d' Anna* of Palermo.

Il Suffragio is also in the Italian style, bearing date 1638. The altar-piece and frescoes are by *Vasta*.

Aci Reale cannot boast a foundation more remote than the tenth century; but the original town having been almost utterly destroyed by the earthquake of 1693, the present is for the greater part of subsequent construction. The antiquities of Aci are mythical and geological. No less than six other places in the neighbourhood bear the name of Aci, coupled with some distinguishing cognomen. But Aci Reale—the Aci *par excellence*—claims to occupy the very site of the loves of Acis and Galatea, where the favoured swain was crushed by the rocks thrown by his rival Polyphemus, and where the gods compassionately turned him into a rivulet, which bore his name in ancient days, and is now known as the *Acque Grandi*. It rises at once a copious stream from the beds of lava, and, as if still in terror at the voice of the Cyclops, it hurries down with great rapidity, and falls into the sea only a mile from its source. It is the "herbifer Acis" of Ovid; the "cool water," the "ambrosial drink" of Theocritus.

Aci stands in a commanding position, on an enormous stream of lava, or rather on 7 different streams, which have at various periods flowed from the mountain into the sea, and are here piled up to the height of more than 650 ft. No one who visits Aci should omit to see this tremendous precipice of igneous matter. It is but a mile to the *caricatore* of *La Scaletta*, on the beach below the town, and a fine zigzag road, called *La Scalazza*, supported on arches, or cut in the face of the precipice, leads down to the village. The several beds of black lava alternate with layers of burnt tuff, or the decomposed crusts of lava-currents, each baked and reddened to the colour of brick by the molten rock which flowed over it. Above all is a thick stratum of scoriæ, topped with vegetation. The precipice is vulgarly called *Timpe del Tocco*. It is an example of a feature that in several places arrests the attention of the geologist on this coast of Etna, viz. a series of terraces terminating abruptly in escarpments towards the E., and resembling sea-cliffs; composed either of lavas or of marine tertiary clay, with associated basalt. These cliffs are found for more than 20 m. N. of Catania, and are often from 300 to 600 feet in height, whether they are 3 or 4 m. inland, or, as at Aci Reale, have their bases washed by the waves. They are ascribed by Sir C. Lyell to the gradual upheaval of this coast,

which in parts has been raised 1000 ft. above its former level.

A little N. of the Scalazza, at the base of a lava-torrent which flowed over the cliffs, between the Madonna dell' Indirizzo and Sta. Teela, opens a cavern, known as *Grotta delle Colombe*, 14 ft. high, and only approachable in a boat. "Here the rock is compact and columnar, the erect and often well-shaped pillars being composed of a dark dolerite. Over the cave, in a bed of lava, oblique and irregular prisms appear. Still higher up, a nearly horizontal stratum, 4 ft. thick, with a vertically prismatic structure, is observable."—*Lyell.*

2½ m. to the W. of Aci Reale, close to the little ch. of *Sta. Venera*, is a curious spring rising in a circular well. Two vaulted chambers in ruins hard by, and apparently Saracenic, show that it was used in former times for baths. The water is turbid and strongly impregnated with sulphuretted hydrogen gas, which bubbles up to the surface with an offensive odour, and burns with a blue flame if a light be applied. Sometimes it burns with a yellow or reddish flame, owing to the mixture of carbonic acid gas.

On leaving Aci Reale the road leads through a long avenue, passing the Madonna dell' Indirizzo. At the hamlet of *Cúraco* it branches to the l. to Via Grande and Nicolosi. The cultivated region around Aci is soon passed, and you enter on a waste of black lava, hidden in many places by beds of scoriæ, with a scanty growth here and there of the vine or cactus. One ridge after another of these bare lava-torrents has to be climbed and crossed. As you advance, cultivation returns,—oaks, olives, and almonds, corn, flax, and vines; but the bare, black lava still peeps out from its verdant covering. Near the *Fiume Mángano* you enter on the stream of 1329, which issued from a crater on the lower slopes of Etna and flowed down to Pizzillo, a fishing-village on the beach. At the hamlet of *Pira* a carriage-road branches to the l. to Nicolosi. 2 m. more, through a richly-cultivated country, lead to Giarre. This portion of the coast, from F. Mangano northwards to F. Freddo, or about 10 m., is exuberantly fertile; and it owes this character to an alluvial deposit from 50 to 150 ft. deep which here skirts the shore, stretching inland 3 or 4 m., and forming a platform on which Giarre and other towns are built.

21 m. GIARRE (pop. 18,345).—*Inns:* several; but the "Albergo della Pace," kept by Guglielmo Lella, is the best; very decent for a country town in Sicily. Giarre has some neat and even respectable houses, many of the inhabitants being growers or exporters of wine, and well to do in the world. It is traversed by one long and wide street, called Strada Callipoli, Giarre laying claim to be the representative of the ancient *Callipolis*, an honour disputed by Mascali. This street is paved with lava, to say nothing of maccaroni, which is spread on mats at every door, and hangs in every window. One traveller singles out the inhabitants of Giarre as pre-eminent for dirt and ugliness; but they are not peculiar among Sicilians in these respects.

About 1 m. below Giarre is the shipping-port of *Riposto*, a place that has grown during the present century to a town of 5000 inhab. It is a neat little place, regularly built, and protected by a small fort. Its port is always full of small craft, many of which are constructed on the spot.

Giarre is the best point from which to visit the celebrated chesnut-tree of Etna, commonly called

Castagno di Cento Cavalli, which lies on the slopes of the mountain, in the Bosco, or Woody Region, some 5 m. above this town. The road is steep and rugged; and the excursion will take nearly as many hours. Horses or mules may be hired for 8 tarì each, of Maestro Giuseppe, a shoemaker of Giarre, who will provide side-saddles for ladies.

A straight road of 1 m. leads to *La Macchia;* and 1 m. beyond is *S. Gio-*

vanni; both small villages. The path at first ascends between vine-terraces, then becomes steep and rugged, for it crosses the lava-beds of 1689 and 1735, which in parts, however, produce vines in abundance, shaded by oaks and chesnuts, orange, mulberry, fig, and cherry trees. It also crosses a wide dry bed, said to have been formed by a torrent of hot water, which in the eruption of 1755 was caused by the sudden melting of the snow in the upper regions of the mountain, and which rushed down to the sea with irresistible violence, bearing away houses, trees, and other obstacles in its furious career. At 4½ m. from Giarre you reach the village of *S. Alfio*, among clumps of pines and cypresses. Hence you ascend to a grassy plain, studded with trees, and bounded by vineyards and forests, above which rise the bare ridges of the upper or Desert Region of Etna. Here, on a gently rising ground, at the height of 4000 ft. above the sea, stands the venerable chesnut, the "father of the forest," reputed the oldest tree in the world. He who expects to behold one vast trunk will be disappointed. He will see a group of 4 decayed trees, or portions of trees, growing in a circle, each with a hollow trunk of venerable antiquity, covered with ferns or ivy, and stretching out a few gnarled branches with scanty foliage. There were 5 of these stems in the circle until the spring of 1852, when one was cut down to be sold. The traveller at once complains to his guide, as Brydone did, that he has been imposed on; that he here sees a clump of separate trees, not one single tree. "They assured us that, by the universal tradition and even testimony of the country, all these were once united in one stem. . . . We began to examine it with more attention, and found there was, indeed, an appearance as if these five trees had really been once united in one. The opening in the middle is prodigious; and it does, indeed, require faith to believe that so vast a space was once occupied by solid timber. Mr. Glover and I measured it separately, and brought it exactly to the same size, namely, 204 feet round. If this was once united in one solid stem, it must with justice have been looked upon as a very wonderful phenomenon in the vegetable world, and was deservedly styled the glory of the forest."—*Brydone.* The measurements of travellers differ, from the 163 ft. of Admiral Smyth to the 204 ft. of Brydone; but assuming the medium of 184 ft. to be correct, and allowing a quarter of that for the diameter—the usual mode of calculating the size of trees—this, if one entire tree, must have contained a solid mass of timber, 46 ft. square, "a most startling supposition for any person, unless of determined credulity." On the other hand, it should be said that the Canon Recupero, the Abate Ferrara, and Mr. Swinburne, vouch for the fact, that by digging they found all these 5 stems united in one body at a very small depth below the surface. If it be meant that they have been ascertained to form parts of one solid bed of wood, from which the roots diverge, the question is settled; but till this is proved there must always be room for incredulity; for a number of trees of so large a size growing in such close proximity would naturally intertwine their roots, so as to give any but the very careful observer the idea of their being united. It has been often asserted that the outer face only of each stem is covered with bark; but this is not the fact. To the southern stem alone will this description apply. One of the masses still standing is a complete tree in itself, though smaller than the rest, and shows the bark all round. But though it appears impossible to admit that the space marked out by the separate stems was ever filled with one solid mass of timber, it is not inconsistent with probability that they all had one common progenitor, and were offsets from one enormous tree, which occupied the central space, and has long since perished. This appears to be the real solution of the problem. As they stand, the several portions are noble old trees, one measuring, even in its ruin, 38 ft. in girth.

The tree is said to have derived its name from one of the Queens of Aragon having taken shelter in its trunk, with her mounted suite of 100 persons; but this story must not be taken literally. A hut once stood in the central area, in which the fruit was stored. A public path now crosses the space. The fruit, though still abundant, is small, and without much flavour.

About a furlong to the N.E. are 2 other enormous trees of the same description, and much greater wonders, because indubitably single. The smaller, called *L'Imperio*, measures 45 ft. in circumference. The other, called *La Nave*, is a magnificent tree; its trunk, though hollow below, so as to allow of a passage through it, unites above, and then throws out noble branches, with luxuriant foliage. Its girth at 3 ft. from the ground is 57 ft., which is 5 ft. more than that of Lord Ducie's celebrated chesnut at Tortworth in Gloucestershire. A little more to the E. are 2 other chesnuts, also large, though inferior to La Nave. All these trees are branded with the royal mark, which will preserve them from the fate of their "100-horse" brother, which belongs to the *Comune* of Mascali.

1½ m. higher up the mountain is another venerable chesnut, called *Castagno della Galea*, which is the finest of the whole, and perhaps the largest tree in the world. It rises, says Brydone, from one solid stem to a considerable height before it branches. He measured it about 2 ft. from the ground, and found its girth to be 76 ft. These trees must be of great antiquity, having seen not less, and probably many more, than 1000 summers. They owe their luxuriant growth in part to the humid atmosphere of the Bosco elevated above the scorching arid region of the coast, and in part to the wonderful richness of the soil, which is composed of volcanic ash pulverised, containing nitrous particles, mixed with decomposed vegetable matter, and is of the colour of tobacco. The luxuriance of the vegetation on these slopes of Etna cannot fail to attract the attention of the traveller. "It seems as if the finest of all soils were produced from the most agonising throes of nature, as the hardiest characters are often reared amidst the severest circumstances. The aspect of this side of Sicily is infinitely more active, and the country is cultivated as well as most parts of Italy."—*W. E. G.*

At 1 m. beyond Giarre the road passes the hamlet of *La Strada*, marked by a noble stone-pine. A little beyond, it crosses the *Fiume di Carabba*, and traversing a district of luxuriant fertility, at 3 m. from Giarre it branches to Mascali, on the lower slopes of Etna, 2 m. to the l.

Mascali, a little town of 3051 souls, rapidly decaying in importance. It has an old Saracenic fortress and other remains of earlier times, which induced Fazello to take it for the ancient town of Ætna, though Cluver regards it as the site of *Callipolis*, a Greek town founded by a colony from the neighbouring Naxos, and besieged by Hippocrates of Gela, at the beginning of the 5th cent. B.C. It does not again appear in history, unless the mention of it by Silius Italicus, as an ally of the Romans in the Second Punic War, be so considered—

"Romana petivit
Fœdera Callipolis, lapidosique Engyon artus."

You here traverse a region of wonderful richness—yielding grain and wine in abundance, with almonds and lupins. The castor-oil plant also grows plentifully, and attains a large size. You have the towns of Mascali, Annunziata, and Piedimonte on the slopes of Etna, above the road; and passing through the hamlet of *Cutichelli*, you reach the

27 m. *Fiume Freddo*, or *F. del Castellaccio*, as it is more commonly called. This is a clear, rapid stream, flowing in a rocky bed between cliffs of lava, and at all seasons meriting its reputation

for coldness. It has been reported to be injurious, yet it will do the passing drinker no harm, and its trout and eels are delicious. It is probably fed by the snows of Etna, for though it gushes from the lava at the distance of only ½ m. above the bridge, it may flow in subterranean channels from the higher parts of the mountain, and thus become charged with the gases and minerals which are said to affect its purity. The bridge which spans it bears the ill-omened name of *Ponte della Disgrazia*. The road here forks, the branch to the l. being the old road from Palermo to Messina, by Bronte, Randazzo, and Piedimonte, now no longer pursued by the *corriera*, yet carriageable all round the mountain, and meeting the high-road from Catania to Palermo at Adernò. On the rt. bank of the F. Freddo, at the distance of 1½ m. below the Ponte della Disgrazia, and about 1 m. from the sea, are some curious mud-volcanoes, like the Maccalube in the neighbourhood of Gigenti, but here known by the name of *Bagnara*.

From the F. Freddo the road mounts a ridge, commanding a glorious view over vineyards to Taormina and the mountains of Calabria, which stretch along the eastern horizon; the Castle of Calatabiano standing prominently in the middle distance on a conical hill, the last of a series of similar heights which here sink to the valley of the Cantara. This ridge is supposed to be the lava stream of 396 B.C., which stopped Himilcon on his march along the coast against Syracuse, obliging him to make the circuit of the volcano. Its surface is now covered with a rich cultivation. At the 193rd milestone, a road branches to Calatabiano, but the carriage-road to that town turns off a mile beyond, at the bridge of the same name. The town lies 1 m. to the l., in the midst of corn land and at the foot of heights feathered with wood. A mediæval castle crests the hill above it. Both town and castle are of Saracenic origin; the town, now containing only 1800 souls, formerly stood on the hill; the castle was rebuilt about A.D. 1400.

31 m. *Ponte di Calatabiano*, a bridge of 3 arches, spanning a muddy stream, flowing through a bed of lava-blocks. This is the *Cantara*, the *Onobalas* of antiquity, on whose banks stood a celebrated temple of Venus.

The Cántara, or Alcántara, has had its course altered at various periods by streams of lava. It skirts the northern base of Etna, flowing beneath Randazzo, Francavilla, and Castiglione, and separates the volcanic region of Etna from that of the schist and limestone of the Neptunian range.

At the Cantara you pass from the province of Catania to that of Messina. A little beyond, a road branches to l. Francavilla, 10 m. distant, but is carriageable only part of the way.

Naxos.—On the shore somewhere between the Cantara and Giardini stood a celebrated altar of Apollo Archagetes, with the small statue of that god erected by the first Greeks who colonised Sicily, and which stood here for ages after the destruction of Naxos, being extant in the war between Augustus and Sextus Pompeius, 36 B.C. *Naxos* itself stood on the promontory, now known as *Capo Schisò*, just to the E. of the Ponte di Calatabiano, formed by a very early stream of lava, dating long before the historic period, as Naxos was built upon it 735 B.C. This was the first settlement of the Greeks in Sicily, founded one year before Syracuse by some Chalcideans from Eubœa, and some Ionians from the island of Naxos, who raised on the neighbouring shore the Altar of Apollo just mentioned. Naxos so rapidly increased in power and population, as in 6 years after its own settlement to send out colonies and found the cities of Catana and Leontini. It was reduced by Hippocrates, Tyrant of Gela, at the beginning of the 5th cent. B.C., and in 476 B.C. by Hieron, of Syracuse; but it recovered its independence, and with the other Ionian cities of Sicily allied itself to Athens in her expeditions against Syracuse. Naxos, indeed, was chosen by Nicias as his quarters for the winter of 415–

414 B.C., after the Athenians had made a fruitless landing, but before they laid siege in earnest to that city. Naxos thus incurred the hostility of Syracuse; but it was not till 403 B.C. that Dionysius gained possession of this city, razed its walls and houses, and sold its citizens as slaves. In 358 B.C. the Naxians of Sicily, collected by Andromachus, founded a new city on Mount Taurus above the old site, giving it the name of Tauromenium. The promontory seems not to have been reinhabited in ancient times; it is but slightly elevated above the sea, and is rugged with ridges of black lava, preserving no vestige, save in broken pottery, of its occupation in ancient times. Yet the site should be visited for the superb views it commands of Etna on the one hand, and of Taormina on the other.

Capo Schisò forms the southern horn of the little bay whose northern ridge is crested by Taormina, and whose bight is occupied by Giardini. The road runs along the shore to this latter town, passing a marble statue of S. Pancrazio on the beach, from whose pedestal we learn that it was set up in 1691 "in honour of the first Bishop of Taormina and of all Sicily, who was ordained by the Prince of the Apostles in the year 40, and first opened the gates of Sicilian faith with apostolic keys, wrought signal miracles in the city, and won there the purple crown of martyrdom."

33 m. *Giardini*. *Inns*—three:—"Albergo della Vittoria, di Rosario Longo" (Anglicised—"Hotel of Vittory, by Rosary Long"), is the best; the house and beds are clean, the landlord civil and attentive. The "Albergo all' uso del paese," by Giuseppe Galeano; the "Albergo della Gran Bretagna," by Pietro Galeano; both on the rt. or towards the sea. Giardini is a small fishing-town of 1630 inhab., containing nothing of interest beyond its inns, and cursed with malaria in the hot season. The fish of this shore, especially the mullet and barbel, were famed in times of old; thus Juvenal,—

"Mullus erit domino quem misit Corsica; vel quem
Tauromenitanæ rupes."

It lies in a little bay between the Capo S. Andrea and Capo Schisò. To Taormina on the former height the distance is 2 m. by the short cut and 4 by the high road, and as the former path is very steep and rugged, the fair and feeble should take the latter and a carriage. The heights are formidable, but must be scaled, for Taormina is a *sine quâ non* in the tour of Sicily.

Taormina.

Theatre.—The first object that meets your eye on surmounting the steep is the ruins of the Theatre, the largest in Sicily, and the only theatre in Europe that retains its *scena* in any state of preservation. Like other ancient theatres it rests against the side of a hill in a natural hollow adapted by art, the seats of the *cavea* being hewn from the rock. It stood at the height of 850 ft. above the level of the sea, at the brow of the steep, facing W.S.W., and, like most other theatres of antiquity, looking seaward. The idea was fine and ancient to place the edifice intended for public amusement and instruction in such a position that it should command the grandest objects of nature; yet such a view as the spectators here enjoyed was perhaps beheld from no other theatre of ancient times. "It is certainly one of the finest views in the world, and one of which words, and even the pencil, can impart but a faint idea. The ruins of a Greek theatre, with a sea of amethyst seen through its broken arches, might suffice of itself; but then comes Etna beyond, displaying the whole of its magnificent flank, and sweeping down to the ocean. Bits of the town, an old fortress above, a sugarloaf village beyond, with various peaks and heights more or less distant, fill up a scene which is rendered doubly enchanting by the atmosphere, and the sun that reveals it so distinctly and so brilliantly. Turn round, as you stand on the upper row of seats, and you have the mountains and the

coast all the way to Messina—a combination sufficient of itself to make the reputation of any other place. Nothing can surpass Taormina."—*G. Knight.*

As usual with these classic ruins you can enjoy nothing except through the medium of a *custode*, who is here Francesco Strazzeri, "at your service," and resides in a cottage hard by.

Though of such vast size as to have been capable of accommodating 40,000 persons, this theatre was constructed with so perfect a knowledge of acoustics that the voice is conveyed without effort to the remotest part of the structure. The plan is a semicircle, or nearly so, the *cavea* being extended on either side some 10 or 11 ft. The external diameter is 377 ft.; that of the orchestra 108 ft. Of the seats, which were cut from the rock, hardly a vestige remains. Five may be traced on the E. side, below the first *præcinctio*, and a few at the higher part of the *cavea* towards the middle. Time has, moreover, so eaten away the solid limestone that it is not easy to distinguish the 2 *præcinctiones* or corridors that divided the *cavea* into 3 tiers. Above the *cavea* runs a third vaulted corridor, enclosed by a wall of brickwork, resting in parts on the solid rock, in others on a basement of *opus incertum*. In this wall open 10 vomitories, leading to an external corridor. Between every 2 vomitories are 4 niches in the inner brick wall, 36 in all, alternately arched and pedimented. By some these have been supposed to have served for the *echea*, or bronze vessels used in ancient theatres to throw out the voice; but it is more probable that they were for statues of small size. Above this wall rose a colonnade, of which 6 granite columns are still standing. Outside the wall was a double corridor, vaulted over with rubblework, and having openings in the middle wall corresponding to the vomitories in the inner. Of the portico which surrounded the whole externally, the foundations of the piers of *opus incertum* are visible at the verge of the cliff.

The great glory of this theatre is the *Scena*, which remains in a better state of preservation than that of any ancient theatre in Europe, being only surpassed by that of the Theatre of Aspendus, in Pamphylia. It is a thick wall of brickwork, with 3 gates, the central one, or "royal gate," being much larger than the lateral, or "stranger gates." The inner wall, which was once cased with marble, has 3 niches for statues between each 2 gates, and one niche beyond each side-gate. The niches are flanked by Corinthian columns of various materials, granite, cipollino, or dark-red marble, which have been found among the ruins, and set up of late years. Above this was an upper story, with another tier of columns, whose places are distinctly traceable. There was a passage along this story, and a doorway in it, retaining its marble threshold and jambs. The outer face of the *scena* has been stripped of all ornament; it rested on a podium of brickwork, in which opens the arched mouth of a channel or sewer, which runs beneath the *scena* and orchestra. Of the *proscenium*, or stage, the foundations, of brickwork, alone remain. It was probably of wood, and was 77½ ft. long, and 38 in depth. The *orchestra* is now strewn with remains of steps, seats, and fragments of columns of red and grey marble. No trace of the *thymele*, or altar of Bacchus, which stood in it, is now visible. A subterranean vaulted passage runs beneath it from the centre of the *cavea*, and opens in the basement wall of the *scena*. This must have served to drain the theatre. Another similar, but narrower passage, vaulted and at a higher level, crosses it at right angles, and must have been beneath the stage; perhaps the *bronteium*, where brass vessels containing stones were kept for the imitation of thunder. The depth of the *orchestra*, from the *proscenium* to the *podium* of the *cavea*, is 54 ft. This *podium* is surrounded by a corridor, originally vaulted. In each *parascenion*, or wing to the stage, is a lofty and spacious chamber, vulgarly called the Temples of Apollo

and Baechus, but more probably *vestiaria*, or the actors' robing-rooms. The recesses and niches in their walls may have suggested the idea of temples.

The origin of this theatre has been disputed. As the *scena* and porticoes of brick, the marble columns and architectural adornments are unquestionably Roman, and the features of the plan hint at the same origin, the entire structure has been ascribed to that people. But its vast size, so much beyond what would be required by a provincial town under the Romans, favours the opinion of many antiquaries that this was originally a Greek theatre, altered and rebuilt in Roman times. This view is confirmed by fragments of masonry in the *scena* and *parascenia*, now enclosed by the brickwork; and by portions of 3 Greek inscriptions, carved on blocks which formed part of the lower seats of the *cavea*.

An inscription on the *scena* records that the theatre was destroyed by the Saracens, who, like the Goths and Roundheads in other lands, have to answer for all sins of this kind in Sicily, and that it was put in order in 1748-9. The real Saracen in this case was a certain Duca di Santo Stefano, who carried off all the statues and architectural adornments to enrich his palace.

The custode of the theatre shows a small marble sarcophagus of late Roman times, with various other relics, in his little cottage. As *cicerone* to the town and the other antiquities of the site he offers his services; or the traveller may ask for Giacinto Benenato, who is to be found in Taormina.

Before entering the town we will lead the traveller to the other antiquities around it.

Naumachia.—One of the first objects to which he is conducted is a large structure of Roman times, to which this name is assigned. The only wall now standing is nearly 400 ft. in length. The area within it is divided by pilasters into 18 large circular recesses, alternating with others smaller and square. The building is constructed of large brickwork without, and massive masonry within. The channels which supplied it with water are still visible, and prove it at least to have served as a reservoir, perhaps for baths, perhaps to supply the town with water in case of a siege; for it is hard to believe that a town situated like this would have required any other naumachia than the sea. On the hill above it are 5 reservoirs, or "*piscine*," of similar form, but smaller size. The best preserved is called the *Piscina Mirabile*, 110 ft. by 41, divided by 8 square piers into 2 aisles—very like the *piscine* shown at Baiæ and many parts of Italy. At one end opens a conduit for the water, which was brought from the Mountains of Mongiuffi, some miles to the N.; and in a side vault is a pipe, by which the reservoir was emptied. Behind the Capuchin Convent are the remains of the aqueduct, and it may be traced quite across the hill northwards.

S. Pancrazio.—Outside the Porta di Messina is the little ch. of S. Pancrazio, built on the ruins of a Greek temple. It must have been without a peristyle, though it had a portico of 6 columns, now no longer standing; but a large portion of the walls of the *cella*, now forming those of the ch., still remains, together with the steps of the basement. The cella was 45 ft. in width, but its length cannot now be determined, though it probably exceeded 100 ft. It faced the E. as usual. There are 3 steps to the stylobate, and the masonry, which is regular, and undoubtedly Greek, rises above to the height of 9 courses, or 13½ ft. By some this temple has been taken for that raised to Apollo Archagetes by the first colonists of Naxos, though we are told that the altar to that god stood on the coast by that town, probably near the banks of the Fiume Cantara.

Close to this are the foundations of some Roman building lined with marble; and nearer the gate are the remains of a brick edifice, vulgarly called "*La Zecca*," but probably a tomb. To the N. and E. of the town,

especially at the back of the Theatre, on the brow of the hill facing Messina, are several Roman sepulchres of brick, or *opus incertum*, once adorned with stuccoes and frescoes, and containing niches for urns or lamps. One of these, called *Grotta di S. Leonardo*, retains traces of frescoes on its walls. Beneath the garden-wall of the *Padri Osservanti* are several tiers of sepulchral niches hollowed in the rock, which are either Saracenic or of the Low Empire. Here is the ch. of *S. Pietro*, a specimen of late Sicilian Gothic, with some curious features. The capitals of the piers of the arch of triumph within the ch. are curious, being composed of 2 tiers of foliage, meeting from above and below, and appearing to grow from the stone.

TAORMINA, a poor and dirty town, of between 4000 and 5000 inhab., now represents the ancient grandeur of Tauromenium. Anywhere but in Sicily a spot so full of interest would be a fortune to innkeepers; here there is not a *locanda* where the tourist can stay to enjoy at leisure the wonderful combination presented of the utmost magnificence of natural scenery with most attractive remains of ancient and mediæval art. The town is built on a narrow ledge or platform between a precipice and the lofty rock on which the castle stands, so that it contains little beyond a single street, more than a mile in length. It is surrounded by a Saracenic wall, with square towers at intervals, repaired and strengthened in the 16th cent. by Charles V. Its churches and convents are numerous; it has many quaint old mansions of feudal times, and is full of interesting morsels for the architect, and most tempting scenes for the portfolio. There is much mediæval as well as classical interest in Taormina, and this is to be found both in the ecclesiastical and domestic architecture.

The *Chiesa Matrice*, or *Arcivescovato*, dedicated to S. Nicóla, has an Italian façade; but the N. door is sharply pointed, and presents a good specimen of the style of Sicilian Gothic peculiar to this town. Its 3 orders are moulded, and rest on very slender shafts with small foliated capitals. It has a marble lintel resting on brackets, and adorned with a scroll moulding and figures of Our Saviour between St. Peter and St. Paul, in quatrefoil medallions. The head of the arch is filled in with masonry, but adorned with large trefoil cusps in lava. The door, from the bottom to the apex of the arch, is encircled with grape foliage, apparently growing from vases on the ground; and the whole is enclosed by a label of black lava, resting on slender lava shafts with white marble capitals. The S. door is of similar character, but with dog-tooth mouldings continuous on abacus and lintel. These doors must be of the 15th cent., though the ch. shows features of an earlier date. It contains a painting in tempera of the Holy Family, of some merit, but greatly injured. In the piazza in front of this ch. is an octagonal fountain with 2 basins, the lower resting on 4 boys; the upper on 4 monsters, and crowned by a centaur and a boy holding a ball and cross.

L' Addolorata contains an early diptych of the Visitation, painted in tempera on a gilt ground.

S. Agostino.—This ch., on the verge of the steep, commanding a magnificent view of Etna and the coast, has a simple pointed portal, with a lintel resting on brackets, and a lava label, corbelled. The belfry-tower is battlemented, with pointed lights, which, as well as the labels, corbels, string-course, and cornice above, all show the dentil-moulding. Behind the choir in this ch. is a *quattrocento* triptych.

Sta. Caterina contains a statue of the saint in white marble, bearing date 1473.

I Cappuccini.—The door of this ch., which is just outside the town, is very similar to that of the Chiesa Matrice, but the outer shafts are

twisted, with a nail-head beading between the twists.

La Madonna della Lettera has a round-headed portal, cusped, with a large dentil-moulding within the label.

The finest specimens of mediæval architecture that Taormina can show are her palaces. In the principal piazza stands the large

Palazzo Corvaja, once a fine specimen of Sicilian Gothic; now retaining that character only in the upper story, which has 4 windows divided into double lights by a slender shaft with bossed capital, and dominated by an ogee arch. The façade is crowned with battlements. Between the stories runs a stringcourse diapered with black lava and white stone, and bearing Latin inscriptions defining the Christian virtues. The quadrangle within shows pointed double windows; on the staircase are bas-reliefs of Eve rising from Adam's side, the Temptation, and the Expulsion from Paradise.

The *Palazzo Ciampoli* is not unlike the P. Corvaja. Over its plain pointed portal it has a stringcourse similarly diapered; and above this a row of very graceful windows with double lights and cusped heads, but without a dominant arch. Both these palaces must date from the 15th centy.

Palazzo del Duca di Sto. Stefano.—This is a large square pile of yellow stone, presenting a specimen of earlier Sicilian Gothic. The lower story has double lights pointed, with lava labels, all undecorated. The upper has large windows sharply pointed, divided into double lights by slender columns; the heads of the lights being trefoiled, and those of the dominant arches filled in with tracery. The parapet is machicolated with triple chevron and trefoil corbellings—all in black lava. Beneath the palace is a vaulted bath, supported on granite columns, with foliated capitals of marble. The date of the vault is about 1300.

This palace stands by the city-walls and close to the *Porta Catania*, which is double; the inner gate having a round arch of the date of 1440; the outer gate, *Porta Toca*, being pointed, with a flat lava label; both are surmounted by machicolations. Between these two gates is the little ch. of *S. Antonio*, which has a pointed portal, very like the N. door of the Chiesa Matrice.

Palazzo Cipulla, another Gothic palace, burnt in 1848 by the Neapolitan soldiers.

Palazzo del Conte Paladino shared the same fate. In the *cortile* within are preserved some antiquities from the theatre and other parts of the ancient city, architectural fragments, and one long Greek inscription in small letters.

Many private houses in Taormina have simple pointed or elliptical doorways and windows, generally without mouldings, but with lava labels, and voussoirs of lava and marble, black and white alternately, with stringcourses banded and diapered, of the same materials. Many doors have lintels resting on brackets, with the family crest on the keystone.

Badia Vecchia.—The most picturesque bit of Gothic architecture in Taormina is this old abbey, opposite the Madonna del Carmelo, and at the base of the precipices of the Castle-rock. It has 3 sharply-pointed windows with double lights in the upper story, whose heads are filled with circles and cusped tracery; the spandrils are diapered with lava and marble, and a stringcourse of the same runs beneath the windows. Below is a large pointed window now broken away. The whole is surmounted with battlements. It is quite a ruin, but rich and picturesque, and a study both for the architect and the painter.

Tauromenium.—The ancient city was not confined to the narrow limits of the modern town, but extended

over the entire height, including the space to the E. on which stands the Theatre. The walls may be traced by fragments round the verge of the steep, and show the city to have been fully 4 miles in circuit. In various parts of this area, not now occupied by houses, are found traces of ancient habitation. From the midst rises the lofty height of the Acropolis, now crowned with the ruins of a Saracenic castle, and named from an old chapel on the summit, *La Madonna della Rocca*. It is difficult to conceive of a position of more natural strength than this. The yellow rock is so scarped by nature as to be utterly inaccessible, save where one path winds up the steep.

Tauromenium is not of very remote antiquity. On the destruction of Naxos by Dionysius of Syracuse in 403 B.C. he delivered the territory of that city to the Siculi; these settled on the hill of Taurus, and built a fortified city there, which they called Tauromenium. In 358 B.C. Andromachus, father of the historian Timæus, gathered the surviving exiles from Naxos, with their descendants, and established them on this site, and to him, some say, the city owes its name. Tauromenium was favoured with great prosperity, and increased rapidly in wealth and power. Here Timoleon landed when he came from Corinth to deliver Sicily from her tyrants. It was taken by Agathocles, who, to punish it for having sided with the Carthaginians against him, put the principal citizens to the sword. In 278 B.C. Pyrrhus, when invited to Sicily by the Greek cities to assist them against their Punic foes, landed at Tauromenium. In the treaty which Hieron II. made with Rome, 263 B.C., this city fell to the share of the Syracusan monarch. It suffered, in common with other Sicilian cities, from the rapacity of the prætor Verres. It espoused the cause of Sextus Pompeius against Augustus, and suffered greatly in consequence, most of its citizens being expelled, and their places supplied by a Roman colony planted here by the victor. In Strabo's time Tauromenium was one of the most populous cities in the island after Messana and Catana; in 902 it was taken by assault by the Saracens after a protracted siege, and its inhabitants were put to the sword. It was wrested from them in 1078 by Count Roger, the Norman, 6 years after his conquest of Palermo.

Mola.—High above Taormina, and far out-topping the lofty Castle-rock, towers the isolated peak of Mola, crested by the little village of that name, a miserable hamlet of 800 souls, which has little interest for the tourist beyond the panorama it commands of wonderful extent and beauty. The ascent to it is very steep and tedious, for when you have only reached the base of its tremendous precipices of yellow limestone, you look down into the grassy court-yard of the Castle, or La Rocca. As you toil up the rugged path beneath the cactus-hung cliffs, remember it was by this very track that Dionysius of Syracuse climbed one winter's night, 394 B.C., when the snow lay thick on the ground, and surprised the Siculan garrison. Then descending and attacking the city, he effected an entrance, but was speedily driven out, and in his flight rolled down the steep hill-side, barely escaping from his enemies, and not without a wound. There is only one entrance to Mola, by a gate which bears date 1578. The principal ch. has a singular portal, with a round arch, resting on pilasters of red marble, and containing cusps enclosed by a dentil-moulding; very similar to the door of La Madonna della Lettera in the town below. In the wall of the ch. is embedded a Greek inscription. The summit of the rock is crowned by the ruins of a mediæval castle. The magnificence of the view from the ch.-porch or from the ruined castle is worth all the labour of the ascent.

The traveller who would see Taormina *en passant*, if coming from Messina, may leave his carriage a mile or two beyond Letojanni, near the 200th milestone, just before the turn of the road round the headland of S.

Andrea; and the steep path up the hill-side will lead him to the Messina gate of Taormina, near the ch. of S. Pancrazio. His carriage may proceed to Giardini, and if he have left Messina in the early morning, he will have abundant time to see Taormina and its Theatre, and to reach Giardini before dark, descending by the short cut on the S. side of the hill. The traveller *en route* for Messina, if he leave Giardini early in the morning, may send his carriage on to wait for him at the foot of the path on the N. side of the height, while he climbs the steep on the S. side, which will lead him into the town of Taormina, not far from the Theatre.

The high-road winds round the Capo St. Andrea, cut in the face of the lofty cliffs of mica-slate and variegated marble, which are hung with cactus and carobs. At the *barriera* by the 198th milestone a carriage-road branches to the l., winding up to Taormina, hence 2 m. distant. At the point of the headland you look down into two romantic little bays or coves, shut in by bold rocks of marble which project into the sea, and are hollowed into large caverns, full of wild pigeons. One of the bays contains a little island with a ruin on it. The traveller who is coming from Messina should, in rounding this Cape, halt awhile a little beyond the *barriera* to enjoy the magnificent view, which here bursts upon him, of Etna and the southern coast—a similar view to that obtained from the Theatre of Taormina, but wanting the imposing and all picturesque masses of the *scena* for its foreground. On the road northwards, on turning the point, the whole of the glorious coast towards Messina, with its succession of bold headlands and tower-capped peaks, comes into view, the eye reaching to the very Straits, shut in by the opposing mountains of Messina and Reggio. The road winds round beneath the height of the ancient theatre, and proceeds along the coast to

38 m. *Letojanni*, alias *Gallodoro*, a small village without an inn. Its *fiumara*, for every village between this and Messina has a *fiumara*, is worthy of a sketch, with its bold bare heights rising from a sea of olives, almonds, and lemons. These *fiumare* are the stony beds of mountain torrents, too wide in most cases to be bridged over, and which, though dry or nearly dry in summer, yet after heavy rains, or on the first melting of the mountain-snows, are frequently swollen to a dangerous extent, so as to be unfordable for days together. Each *fiumara* takes its name from some town or village on its banks, which in most instances has a dependent hamlet of the same name on the coast, designated by the prefix of "Marina," or the two are distinguished as "the upper" and "the lower" town—"superiore," or "di sopra," and "inferiore," or "di sotto."

A mile or so beyond Letojanni the Ponte di Landro spans a torrent issuing from a wild gorge. You have here full before you the bold tower-crested headland of S. Alessio, overhung by the village of Forza d' Agrò, with its ruined fortress, perched like an eagle's nest on the summit of the serrated ridge which rises steeply from the cape. As you approach the headland, cliffs of variegated marble, green, grey, and red, overhang the road, and huge masses hang on the face of the steep, apparently ready to detach themselves, and crush the passing traveller. After crossing the *Fiumara del Fondaco del Parrino* you mount by a steep ascent to *Capo Alessio*, which here rises in a sheer precipice of yellow limestone from the sea, crested by a castle, while a larger fort or barbican commands the pass. Both are said to date from the English occupation of Sicily in the beginning of this century. This road is the only pass along the coast, the height of Forza and the mountains further inland being quite impassable. Imagination indeed is at fault to discover how the tremendous precipices on which Forza stands are to be scaled. The road is hewn in the face of the cliffs overhanging the sea, which rise high overhead, hung

with cactus and grey crags, while on the beach lie enormous boulders which have fallen from above at some former period. From this point, on looking back, Taormina, or rather the square mass of the Theatre-hill, the conical castle-height, and Mola on its peak high over all, shut in the beautiful little bay and bound the horizon to the S. On passing the ridge a prospect of rare beauty opens; the richly-wooded shore studded with villages, the mountain-peaks crowned with castles, and the horizon bounded by the headland of Scaletta and the grey coast of Calabria.

The first place you reach on descending from the pass is the village of *Alessio*, on the shore, buried in orchards and orange-groves. Just beyond it you cross the wide *Fiumara d' Agrò*, or "*F. d' Arò*," as it is called by the peasantry, the widest on this coast, and yet the most difficult to ford after heavy rains. The hills here recede somewhat from the shore, and are bare, save a scanty cultivation of corn or vines. At the town of Limina, up the gorge, are coal-mines. One mile beyond Alessio you reach the

44 m. *Marina di Savoca*, a village lying at the mouth of its wide *fiumara*, up which, at the distance of 2½ m. inland, on a prominent height, stands the town of *Savoca*, pronounced "Sáoca," founded by Count Roger, who also peopled it with Saracens and built its castle. It lies in a hollow between two ruin-capped peaks, and its tall tower shooting up between them recalls Fiesole, though on a bolder scale. It is famous for the best wine on this coast. Classical antiquities it has none, and the ch. of *S. Michele*, with its 2 doors, highly decorated, is the only, though a rich specimen of Sicilian mediæval architecture. Beyond the Marina of Savoca is the village of *Santa Teresa*, with its *fiumara*, sometimes called *F. di Fulci*, or *di Mandanice*, from an abbey of Basilian monks, founded by Count Roger, some miles inland, on the l. bank.

47 m. *Zia Paola*, or *Marina di Palma*, better known by the former name, the cognomen of an "aunt" or "granny" who in past times kept an hostelry in this village. Of *inns* there are now three. The "Albergo di Domenico Mastroni;" "Antica Locanda della Zia Paola," kept by Stellario Guillemi; and "L' Aurora," kept by Benedetta Fazio. The last, which is at the Messina end of the village, is to be preferred, for the character of the accommodation, the cleanliness, the cuisine, and above all for the civility and brisk attendance of Pepina, the factotum. This is unquestionably the best inn between Catania and Messina, and on this account many *vetturini* make Zia Paola their halting-place for the night, instead of Giardini. At the S. end of this village is a fine round tower of Norman date standing by the road-side. From Zia Paola you obtain a glorious view of Etna with his crest of snow.

Half a mile beyond Zia Paola is *Sciglio*, and at the same distance further on is *Roccalumera*, at the mouth of its *fiumara*. It is so called from its alum-mine, close to *Roccalumera di Sopra*, up the gorge, and beneath the Castle of Fiumedinisi. Next succeeds the small town of *Fiumedinisi*, remarkable for nothing but a ruined fort in the street, dated 1666. It stands at the mouth of a wide *fiumara*, with clumps of mulberry and fig-trees growing in islands in its channel. Three miles up it, on the rt. bank, stands *Fiumedinisi di Sopra*, a town of nearly 3000 souls, with its ancient castle crowning a lofty peak on an opposite height. The neighbouring mountains abound in metals and minerals—silver, lead, copper, cinnabar, alum, antimony, and marcasite; and some of the mines were worked by the ancients, the remains of their shafts being still apparent. The hills here recede somewhat from the sea, and open up a view of the lofty and grand mountains of the interior, among which Monte Scuderi soars pre-eminent, while the luxuriant fruit-groves in the valley form a rich foreground. Monte Scuderi is one of the loftiest of the Neptunian range, ris-

ing, says Smyth, to the height of 3190 ft. Its summit commands both seas, and on it there is said to be a deep cavern from which there constantly issues a cold blast, so violent as to render it difficult of approach; but this cavern has been sought in vain by those who have ascended expressly to visit it.

50½ m. *Alì.* This village is renowned for its warm mineral baths, efficacious in palsy, paralysis, rheumatism, and cutaneous disorders. The waters contain "iron, salt, carbonic acid gas, hydrogen gas, sulphate of iodine, phosphate of lime and of magnesia, bicarbonate of soda, of lime, and of magnesia, muriate of potash, of soda, of lime, and of magnesia." The temperature is 102° Fahrenheit. These baths are much resorted to from all parts of Sicily during the summer, from 5th June to the end of August. Two or three miles up the Fiumara d' Alì, and high on the mountains, stands *Alì Superiore*, renowned for its wines and its beggars. Alì Inferiore is overhung by steep cliffs of breccia, but a little beyond the town they are of yellow limestone, and show curiously contorted strata of various hues. About a mile beyond, the road crosses the bluff headland called *Capo Grasso* or *Capo d' Alì*, crested by a round tower, and marking, with the Capo delle Armi, on the coast of Calabria opposite, the entrance to the Straits of Messina. On passing this headland a new view opens of the coast to the N., with the white villages of Itala and Scaletta on the shores of the wooded bay, of which Capo Scaletta and the castled heights behind it form the boundary. The intervening mountains rise steeply from the sea, and are wooded or cultivated to their summits. Those of Calabria opposite shut in the blue Straits like a lake. The soil here is quite purple from the detritus of the dark marble rocks. The first village on the shores of this lemon-scented bay is *Itala*, whose *fiumara* is full of fruit-groves, above which rises the tall tower of *Itala Superiore*. On the other side of the *fiumara* is the village of *Vidamarzo*. On the olive-clad heights inland, about 2 m. from the sea, but not visible from the road, stands the old Norman abbey of St. Peter and St. Paul, another of the many religious establishments founded by Count Roger. A few monks of the order of St. Basil still occupy it. Half a mile beyond Itala is

54½ m. *Scaletta.* A decent village, the first post from Messina where the traveller who is approaching that city has to satisfy the *doganieri* that he carries nothing contraband. Crowning the steep limestone heights overhanging the village is *Scaletta di Sopra*, with a loopholed fort in ruins, halfway up the ascent, commanding the road, and a venerable feudal castle of the 14th cent., high on a cliff above the town. The road next ascends to *Capo Scaletta*, a low headland, but picturesque with a tall watch-tower in ruins on its point, and many rocks scattered on the beach and in the sea at its base. From this you descend to the village of *Giampilieri*, in a small bay surrounded by orange-groves; and its superior brother is seen up the *fiumara*, a mile inland, rearing its tall church-tower on the olive-slope, high above the orange-clad hollow. Half a mile beyond Giampilieri is the hamlet of *S. Paolo*, at the mouth of the Fiumara della Briga. Just beyond it is a narrow ravine, spanned at its mouth by a bridge. A path hence on the rt. bank leads to the Benedictine monastery of *S. Placido di Calonerò*, a fine edifice of Italian architecture among the mountains, about 2 m. inland, and containing about 40 monks. It is not visible from the road. From *S. Paolo* Messina comes into view, with its castle and lighthouse jutting into the Straits. The mountains on this part of the coast are much broken, affording many views into their recesses; the lower heights are covered with olives or sprinkled with the cactus. The level strip between their base and the sea is dark with groves of oranges and mulberries, varied by market-gardens, carefully irrigated by

MESSINA.
1. Fort Castellaccio.
2. Fort Gonzaga.
3. Rocca Guelfonia.
4. Bastione Vittoria.
5. Bastione Don Blasco.
6. Piazza del Duomo.
7. Piazza Annunziata.
8. Piazza S. Giovanni.
9. S. Andrea.
10. S. Francesco d'Assisi.
11. La Cattolica.
12. Annunz. de' Catalani.
13. S. Gregorio.
14. S. Francesco de' Mercanti.
15. La Maddalena.
16. Università.
17. Archbishop's Palace.
18. Palazzo di Città.
19. Fonte di Nettuno.
20. Lanterna.
21. Saline.
22. Protestant Cemetery.
PIANO DEI CARETTI
FIUMARA
FIUMARA DI PORTA DI LEGNA
THE MARINA
P. BOCETTA
S. GIOVANNI
P. REALE
P. FERDINANDA
FOSSA
S. DEL CORSO
S. MARIA
S. COLLEGIO
S. CARDINES
STRADA FERDINANDA
S. AUSTRIA
P. LEGNA
THE FIUMARA
HOSPITAL
P. VECCHIA
P. NUOVA
SUBURB
PORTO FRANCO
S. CHIARA
TERRA NOVA
PORT
P. SALVATORE
FLOTILLA DOPE WALK
ARSENAL
LAZZARETTO
CITADEL
0
500
ENGLISH YARDS.

means of the *zenia*, the old wooden cog-wheel for raising water from the well, introduced by the Saracens, and still in use throughout Spain and the East, but here in most instances improved into a compact iron apparatus on the same principle, sometimes inclosed in a tower 15 or 20 ft. high.

58½ m. *Santo Stefano*, a hamlet at the mouth of a *fiumara* which is very wide, and in wet weather difficult to ford. The view up it is fine. The 3 villages of Sta. Margherita, Menzana, and Santo Stefano di Sopra, are seen gleaming from the rich foliage on the banks of the stream, and above them rise slopes dark with wood, and overhung by a glorious mass of mountains. The next village reached is *Galati*, with a very narrow *fiumara*, enclosed between walls. *Galati Superiore* is seen up the stream, about a mile inland. Messina is now full in view, with its lighthouse and castles, and the mountains on both sides apparently meeting to close the Straits.

60 m. *Mili*, a small hamlet with a barn-like ch., containing a picture by *Antonello Riccio*. The mountains on the coast are here broken into fine forms—bare crests, over slopes sprinkled with the olive and cactus. On the shore is a luxuriant vegetation of oranges and lemons, mulberries and figs, growing over vines, corn, flax, or lupins, cultivation being carried down to the very beach. In the villages are many silk-houses, for the preservation of the worms, and for winding off the cocoons. Half a mile up the *fiumara* is *Mili Superiore*, which possesses an abbey founded by Count Roger. In 1855 a deluge from the mountains carried away many houses on the banks of this *fiumara*, and 24 human beings were drowned. A little beyond Mili is the *Fiumara di Larderia*, with the village of that name, and another called Zaffaria, up the hollow some miles from the road. To this succeeds *Tremisteri*, with a neat Italian tower to its ch., and a *fiumara* as usual. Among the mountains above this village stands the Abbey of *Sta. Maria Roccamadore*, founded in 1197 by Count Paternò, and now famed for its choice wine. The next village on the shore is *Pestumida* or *Pestuna*, separated only by a *fiumara* from

63 m. *Contessa*. Here the Swiss and Neapolitans landed in the last attack on Messina in 1849, and their march on that city was marked by an unbroken line of desolation—houses, churches, convents, hospitals, sacked and burnt up to the very gates. This and the intervening villages are now recovering from that fearful devastation, but here and there traces are still extant of the paternal tenderness which Ferdinand II. boasted of displaying towards his people. From this to Messina there is a continuous suburb, divided nominally indeed into villages, with pretty villas at intervals, the suburban retreats of the wealthy Messinese. In *Gazzi* the silk-factory of Mr. Gregory, with its tall chimney, is a conspicuous, though not a picturesque feature, testifying to the industry of this part of Sicily, where the production of silk has been maintained ever since the introduction of the worm from Greece by King Roger.

You enter Messina by the Porta Ciera.

66 m. MESSINA.

MESSINA.

Hotels: "La Vittoria," kept by Wilhelm Möller, is esteemed the best. It is situated on the Marina, and commands a delightful prospect over the harbour, the Straits, and the mountainous coast of Calabria. The entrance is in the Strada Garibaldi. The apartments are large, lofty, and well furnished. The attendance and *cuisine* are good. Table-d'hôte at 5 P.M., at 4 francs. Though "La Vittoria" will appear a paradise to him who has just made the tour of the island, and welcomes the novel comforts of a civilized hotel, travellers fresh landed from Palermo, Naples, or Malta, consider themselves entitled to grumble. The

charges are certainly higher than at the "Trinacria" of Palermo; and, what is no fault of the landlord, the society is decidedly inferior, being principally composed of *commis voyageurs* from all parts of Europe. A rival hotel is "La Trinacria," kept by Nobile, situated also on the Marina, but generally pronounced inferior, though some English families who have tried it have found it quiet and comfortable. The "Europe," also on the Marina, is rather a *pension* than an hôtel. The "Aquila d'Oro" in the Strada Garibaldi, opposite the Vittoria, is not much frequented by English travellers. The same may be said of the "Aurora" and the "Londra," in the same street. The "Albergo d'Italia" is in the Piazza, Strada Garibaldi. In the Piazza del Duomo are the "Hôtel du Belvedere," alias the "Great Britain Hotel;" and the "Grand Lion de France," both of respectable appearance. The "Lion d'Or" is in the Strada dell' Università; the "Hôtel du Nord" in the Strada della Scuola Pia. The hotels of Messina are principally frequented by natives and by mercantile men, which gives them a very different character from those of Naples and Palermo. Tourists do not care to stay more than a day or two at Messina. No one thinks of making it a winter residence, as is so often the case with Palermo.

Cafés and Icehouses.—The *cafés* of Messina are not of a superior description. The best are the Caffé del Peloro, and C. Cambria in the Corso, and the C. Nuovo in the Strada Garibaldi. The C. Greco, on the Marina, beneath the Hotel Vittoria, is in good repute for its ices.

Passports.—Under the Bourbon *régime* the traveller used to be subjected to great inconvenience at Messina on account of his passport. On landing from Naples, or any other port of Italy, or from Malta, he will still probably be asked for his passport, but it will be returned to him at once. On leaving for Civita Vecchia he will require the signature of the Papal Consul, and for Malta that of the British Vice-Consul; otherwise he is now free to enter or leave Messina, by sea or by land, without let or hindrance.

British Vice-Consul.—Mr. Joseph Rickards, Strada Garibaldi.

Bankers.—Messrs. Fiseher, Brothers; Mr. Stephenson; Messrs. Cailler and Co., Strada Garibaldi, house of the British Vice-Consulate: these gentlemen are McCracken's agents. Messrs, Wolzer and Co.

Cambia Monete, 293, Corso.

English Church.—Divine Service is held every Sunday at 11, in a room set apart for the purpose, on the Marina. The chaplain is the Rev. Thomas Gough Clay, M.A.

Physicians and Surgeons. — The medical men at Messina generally act in both capacities. Dr. Píspisa, however, confines his practice to medicine. Dr. Pomara, Dr. Cambria, Dr. Menà, are general practitioners of high reputation; all are connected with the hospital. There is no resident English medical man at Messina.

English Store. — Rickards, Strada Garibaldi, who sells pale ale, tea, patent medicines, perfumery, cigars, stationery, and other articles acceptable to English travellers.

Sellers of Terracotta Figures.—Gaetano Gemmaro, and Antonio Lanserotto, on the Marina, sell little figures carved in wood, or modelled in clay, of the peasantry, or religious orders of Sicily. They have often more fidelity, character, and spirit, than excellence of execution, and are inferior to those made by Buongiovanni at Caltagirone. Their prices are low in proportion, those of wood being about 5 francs each coloured, those in terracotta, which are more artistic, being somewhat dearer.

Vetturini.—Vincenzo Cianci, Franceseo Mola, and Giovanni Fornaro, can all be recommended as reasonable, obliging, and civil. The charge for a carriage with 3 horses from Messina to Catania, which can be done in 2 days, is 10 piastres. If the traveller would stay an entire day at Taormina, the charge will be 12½ dols. Donkeys may be hired for excursions round Messina at 2 tarì the hour.

Public Conveyances.—There are but

two high roads leading from Messina; one along the E. coast to Catania and Syracuse, which is also the *stradone* to Palermo; the other along the northern coast as far as Patti. The *corriera* runs to Catania 3 times a week—Sunday, Wednesday, and Friday, at a very early hour in the morning, fare 2 dollars 7 tarì; to Patti on Mondays and Thursdays, fare 18 tarì.

Boats.—The tariff for a boat to any vessel in the harbour, with a moderate quantity of luggage, is 2 tarì each person; but this does not prevent any agreement for a smaller sum. Row-boats ply daily between Messina and S. Giovanni on the opposite coast, 4½ m. distant; fare, 2 tarì each passenger. It takes about an hour to cross. The charge for a boat taken expressly for an excursion to S. Giovanni and back, stopping an hour or two there, is 1½ piastre. Row-boats used to run daily between Messina and Reggio, but they have been discontinued since the establishment of the steamers. A boat for an excursion to Reggio, which will occupy 3 or 4 hours, will cost 2½ or 3 piastres. A boat to the Faro, 7 m., starting before the turn of the tide, so as to run with it each way, may be had for 1 piastre.

Steamers,

To Naples.—There is steam communication between Messina and Naples 4 or 5 times a week. The boats sometimes run direct, doing the voyage professedly in 16 or 18 hours; but these professions are not to be implicitly trusted. The boats of the Messageries Impériales are to be preferred, though those of the Società Florio are scarcely inferior. One of the Messageries boats leaves for Naples every Monday at 5 P.M.; one of the Valéry Company every Thursday at 2 P.M.; one of Florio's every Friday at 6 P.M. All these run direct to Naples, and continue their route to Leghorn and Genoa, the French boats touching also at Civita Vecchia on their way to the north of Italy and Marseilles. Besides these there are other boats which touch at certain ports in Calabria on their way to Naples. A Florio boat leaves Messina every Wednesday at 2 P.M., touching at Reggio, thus lengthening the voyage by 2 or 3 hours. A mail-steamer of the Acossato Company sails every Sunday at 2 P.M. for Naples, touching on alternate weeks at Pizzo and Paola, and continuing her voyage to Leghorn and Genoa. A boat of the Compagnia delle due Sicilie sails every Friday afternoon, touching at Reggio, Pizzo, and Paola, on her way to Naples; but the boats of this Company are not recommended. The fares to Naples by all the boats are, 1st class, 34·50 francs; 2nd class, 22·50 francs.

To Genoa and Marseilles.—A boat of the Compagnie Marseillaise leaves Messina every Saturday for these ports direct, professing to reach Genoa in 50, and Marseilles in 74 hours. Office, Fratelli Orlandi, 17, Marina. Fares to Genoa (including food), 1st class, 160 francs; 2nd class, 114·40 francs. To Marseilles, 1st class, 207·70 francs; 2nd class, 146 francs. Some reduction will be made when there are two or more in a family.

To Marseilles direct.—The mail-boat of the Messageries Impériales calls at Messina on her way from Constantinople every Monday; and another from Alexandria on the 3rd, 13th, and 23rd of every month. They run through the Lipari group and the Straits of Bonifazio, and profess to accomplish the distance in 58 hours. Fares, 1st class, 220 francs; 2nd class, 154 francs (food included).

To Palermo and Marseilles.—Another boat of the Messageries Impériales leaves Messina every Monday for Marseilles, touching only at Palermo, which lengthens the voyage 10 or 12 hours. Fares the same as by the direct boats. Fares to Palermo: 1st class, 25 francs; 2nd class, 18 francs.

To Palermo.—Besides the French boat just mentioned, there is a steamer of the Florio Company which runs to Palermo every Wednesday at 4 P.M., and another of the Valéry Company which sails on Thursdays. The voyage generally takes 12 hours. Every Sunday a Florio boat leaves for

Palermo, touching at various spots on its way. One Sunday at midnight it leaves for Lipari, Capo di Orlando, and Palermo, which it reaches in 20 hours. On alternate Sundays it leaves at 9 A.M., touching at Lipari, Milazzo, Sto. Stefano, and Cefalù, reaching Palermo in 32 hours. Those not pressed for time should avail themselves of these boats, for the opportunity they offer of enjoying the beautiful scenery of the northern coast and of the Æolian Islands.

To Catania, Syracuse, and Malta.—A Valéry boat leaves Messina every Wednesday; a boat of the Florio Company every Thursday at midnight; and a boat of the Accossato Company every other Tuesday at midnight for Catania, 5 or 6 hours. Another of the Florio Company sails every Sunday at 1 A.M. for Catania, Syracuse, and Malta, reaching Syracuse in 12 hours and Malta in 30. This boat makes a stay of 3 hours at Catania, and of 10 at Syracuse. Another Florio boat runs every Wednesday at midnight for Syracuse, touching at Catania and Augusta, and on alternate weeks at Riposto also.

		Francs.		Francs.
Fares to Riposto . .	1st cl.	8·20	2nd cl.	4·40
,, Catania . .	,,	11·35	,,	7·50
,, Augusta .	,,	15·75	,,	10·70
,, Syracuse .	,,	17·65	,,	12

Every Tuesday at 5 P.M. the French mail-boat sails for Malta direct. Fares, 1st class, 36 francs; 2nd class, 24 francs.

To Greece, Turkey, Egypt, and the Levant.—A Messageries boat calls at Messina every Tuesday at 2 A.M., on its way from Marseilles for the Piræus and Constantinople, touching at Volo, Salonica, the Dardanelles, and Gallipoli. Another leaves the same day at noon for Smyrna and Alexandria, touching at Syra, Rhodes, Mersina, Alexandretta, Lattakia, Tripoli, Beyrout, and Jaffa. The steamer with the India and China mails also touches at Messina on the 2nd, 12th, and 22nd of every month, on her direct route to Alexandria.

To Corfu and Ancona.—A boat of the Accossato Company leaves Messina for these ports every other Tuesday at midnight, touching also at Catania, Gallipoli, Brindisi, Bari, Manfredonia, and Termoli. On alternate weeks it leaves on Wednesday at 2 P.M., and touches at Cotrone, Rossano, Taranto, Gallipoli, and Bari.

		Francs.		Francs.
Fares to Cotrone . .	1st cl.	43·15	2nd cl.	28·95
,, Rossano .	,,	58·10	,,	39·30
,, Taranto .	,,	58·10	,,	39·30
,, Gallipoli .	,,	58·10	,,	39·30
,, Corfu . .	,,	88·50	,,	58·50
,, Brindisi .	,,	88·50	,,	58·50
,, Bari . . .	,,	110·85	,,	73·65
,, Manfredonia	,,	122·55	,,	81·15
,, Termoli .	,,	134·90	,,	89·70
,, Ancona .	,,	167	,,	111

These fares include the living on board.

To Calabria. — Steamers run to Reggio, on the opposite shore of the Straits, twice a day—at 7 A.M., returning at 9, and at 2 P.M., returning at 3; fare each way 1 fr. 30 c. A steamer also makes the round of the towns on the Calabrian coast twice a day, leaving Messina at 6 A.M. and at 2 P.M. It touches at Reggio, S. Giovanni, Scilla, and Bagnara. Every Sunday morning an excursion steamer leaves for Lipari, returning to Messina by way of Milazzo.

Steam-boat Offices at Messina.—Messageries Impériales, Palazzo del Duca di Giovanni, Strada Garibaldi. —Società Florio; agent, Sig. Verbeke, Piazza Crociferi, Strada Garibaldi. — Compagnie Valéry, agent, Sig. G. Rossi Rabiet, Scesa Palazzo di Città.—Società Accossato, Peirano and Co., Casa Marano, Scesa della Diputazione Sanitaria. — Compagnia delle due Sicilie; agent, Sig. Verbeke.

Situation.

"Messana situ, mœnibus, portuque ornata."—Cic. *in Verrem.*

For grandeur and romantic beauty of situation Messina has few rivals in Europe. In its actual position it bears no small resemblance to Genoa, but it surpasses that city in the majestic framework of mountains that enclose it, and in the magnificence of the sur-

rounding scenery. Rising from the shores of its noble harbour, it covers a range of secondary hills at the foot of the great Neptunian chain, whose lofty summits form a background worthy the pencil of Salvator Rosa.

The approach to it by sea is highly picturesque. The glittering town in a broad white mass at the foot of the mountains, its harbour bristling with shipping, its natural breakwater with the citadel and lighthouse, its long quay and the imposing range of buildings stretching along the shore, the quaint towers or spires of its numerous churches, the forts of Gonzaga, Castellaccio, and Guelfonia impending over the town at different elevations, the hills around cultivated or wooded to their summits, and sprinkled with convents, casinos, and villages, the cloud-capped mountains towering above them and sinking southwards in many a steep slope and dark precipice to the coast, whose bluff and tower-crested headlands stretch out one after the other to the dim promontory of Taormina; above all the sublime mass of Etna at the distance of 50 miles, piercing the blue vault with his icy peak;—all these form but a small part of the magnificent panorama of Messina as seen from the Straits. On the other side of the city the mountains sink gradually to the long low point of the Faro, at the northern entrance of the Straits, and at their base, churches, villages, and casinos, as in the bay of Naples, stretch in an almost continuous line along the shore. The Faro point extends so far eastward as apparently to meet the opposite coast, and shut in the sea as in a gulf. Rising from behind that point, in a long table coast, dimly seen in the distance, the Apennines of Calabria gradually swell up into a lofty range, rivalling those of Sicily in altitude, but more bare and arid, singularly level in outline, though broken in detail; and it attains its greatest elevation in the mountains of Aspromonte, in front of Messina.

Messina is a thriving commercial city, the second in Sicily, long disputing with Palermo for metropolitan honours. It is admirably situated for commerce, being almost in the centre of the Mediterranean, and just within the mouth of the Straits on the highway of traffic and transit from Britain, France, Spain, and Italy to Greece, Africa, the Levant, and the East Indies. It is not only a great commercial depôt, but the house of call for steamers running between France or Italy, and Malta and the East. The port presents a scene of constant movement and bustle, as steamers are arriving and departing hourly. It is about 4 m. in circuit, enclosed by the low spit of land called the Braccio di S. Raniero, which projects into the sea from the S. of the town, and curves round like a sickle to the N. and E. till it almost meets the shore again, leaving but a narrow passage between them. All along the shore lies the city, fronting the port and Straits in a long line of palaces of uniform architecture, $1\frac{1}{4}$ m. in length. The city, an irregular parallelogram in plan, about 5 m. in circuit, stretches back no great distance, for the hills, which rise steeply almost from the shore, leave but a narrow strip of level ground at their base. It has extended, however, so far to the W. as to cover the first range of eminences, and to embrace it within its walls. High above it on this side, on two prominent spurs of the wooded range, and completely commanding the town, are the strong forts of Castellaccio and Gonzaga. Between them and the walls lie the small suburbs of Boccetta and Porta di Legna. To the S. the hills recede further from the sea, and leave a wider tract of level land. A portion of this at the base of the isthmus is enclosed by the city wall, and, being in front of the citadel, is now kept clear of houses, to serve as an exercise ground for the troops. It is a large quadrangle nearly 2 m. in circuit, and is known by the name of *Terranova*. Of old it was one of the most populous quarters of the city, and contained the Palazzo Reale, and the noblest palaces of Messina, but all were destroyed after the rebellion of 1674, and the site has since been uninhabited. Though the city subsequently encroached a little

on the plateau, it was again swept back by the guns of the citadel in the memorable bombardment of 1848, which utterly destroyed a large portion of this end of Messina. Another portion of the level ground to the S. of the town is occupied by the large suburb, called Borgo, or Zaera, which contains more than 10,000 inhabitants. Between this and the sea are numerous orchards and gardens, while the hill slopes inland are bright with vineyards or dark with olive-groves.

To the N. of the city is the suburb of S. Leo, a little town in itself, containing a population of 15,000.

Just outside the walls to the S. flows the brook *Camaro*, which, though in summer dried up, in winter, after heavy rains, becomes a furious torrent. Messina, indeed, including its suburbs, is cursed with 5 of such *fiumare;* two of which enter the gates in the W. wall, P. Boccetta and P. Legna, and traverse the city itself in channels which are kept open for their periodical invasions. For these fiumare sometimes swell into impetuous floods, when trees torn up by the roots, huts overthrown, men and cattle swept away, are hurried down to the sea through the streets of Messina.

Climate.

Messina enjoys a delightful and most salubrious climate. Æsculapius and Hygeia were of old the tutelar deities of the city, and their influence has not yet abandoned it. The fervid heats of summer are tempered by the cool breezes from the Straits, the air being freshened by the strong currents and by the lofty mountains around. The winter is particularly agreeable at Messina. Frost and snow are unknown. Heavy rain sometimes falls for two or three weeks, but not a day passes without some sun, so that there is always an opportunity for exercise, and the soil being gravelly the rain is absorbed immediately, and the roads are presently dry.

The position of the city on the lower slope of mountains overhanging the sea is greatly conducive to salubrity. The air circulates freely, the houses are not too closely packed; they are airy, cool, and commodious, better adapted to counteract heat than to keep out the cold. The great defect of Messina, in a sanitary point of view, is the drainage, than which nothing can be worse in some parts of the city and of the suburbs, where the want of sewers causes accumulations of filth that pollute the atmosphere. Yet from its position Messina enjoys remarkable facilities for good drainage. The citizens boast that while the cholera in 1837 carried off about 23,000 of the inhabitants of Palermo, it left Messina comparatively unscathed. The city, however, has not always thus escaped. In 1573 the plague carried off 40,000 souls in Messina alone. In 1743 the victims of its ravages in the city and its environs were computed at an equal number. The cholera, when it did at length reach Messina in 1854, made amends for its neglect on the occasion of its former visit to the island, by carrying off 12 or 14 per cent. of the population.

Population.

Messina is the capital of the province of the same name, one of the 7 into which the island is divided. This province contains 1180 square geographical miles, and a population of 394,760, or 334 inhabitants to every square mile. It is divided into 4 districts, and contains 94 towns, and 140 villages.

The population of Messina has varied greatly at different periods, having been from time to time greatly diminished by earthquakes and the ravages of war and pestilence. In 1674 it amounted, with that of the suburbs, to 120,000, a figure it has never since attained. But this was greatly reduced by the civil contests of that period, and subsequently by

the plague of 1743 and the earthquake of 1783. In 1798 the population, including that of the 43 dependent villages, was only 46,053, but from that time it has steadily increased. At the close of 1831 it had reached 83,772; in 1836 it was 87,418, in 1840 about 90,000. In 1846 the population of the city and suburbs was 58,388; of the dependent villages, 34,686; making a total of 93,074; which in Dec. 1861, when the last census was taken, had increased to 100,447.

Owing to the extensive intercourse Messina enjoys with Italy, France, and the other countries of the Mediterranean, and to the number of foreign residents, there has always been a more cosmopolitan tone of feeling, and a freer circulation of ideas here than elsewhere in the island. Business is the predominant pursuit. The Messinese are more active and enterprising than the other Sicilians, but are charged with being mercenary and less courteous and hospitable to strangers. Yet in a community wholly devoted to commerce, and with few resident nobles, there can hardly exist so much refinement, polish, learning, and attention to the amenities of life, as in societies less exclusively commercial.

Commerce.

Messina is the great outlet for the superfluous produce of this N.E. corner of Sicily. The province is rich in silk, oil, corn, wine, fruit, &c., which is exported from Messina; while she imports cottons and calicoes, iron and steel, timber, coal, salt-fish, hides, sugar, and other colonial produce. Of silk, Messina sends 500,000 lbs. annually to England and France. She exports yearly about 500,000 boxes of oranges and lemons, the greater part of which go to England and the United States, and the balance to the Continent of Europe. Little sulphur, not more than 55,000 cantars a year, is exported from Messina. She sends kid-skins in abundance to Trieste and Marseilles. Her other exports are dried fruits, essences of oranges, lemons, and bergamot, sumac, maize, flax, manna, barilla, linseed, and rags. The trade of Messina is carried on principally in foreign vessels.

Messina is a free port, like Leghorn and Civita Vecchia.

History and Antiquities.

Messina occupies the site of the ancient Messana, or Messene, but the original name of the city was *Zancle*, derived from a Sicilan word signifying a "sickle," evidently applied to this spot from the resemblance the curved spit of land which encloses the port bears to that homely instrument. It was one of the earlist Greek colonies on the shores of Sicily, being founded by some pirates from Cumæ, who were afterwards joined by a Chalcidian colony from Eubœa, in the 8th cent. B.C., but the precise date of the settlement is not recorded. Within a century of her own foundation Zancle sent out colonies and founded Mylæ and Himera on the northern coast. In 493 B.C. the city was seized by some adventurers from Ionia and Samos, but they were driven out by Anaxilas, tyrant of Rhegium, who changed its name from Zancle to *Messana*, in honour of the city of Greece from which he derived his origin. During the Athenian invasion, Messana, though one of the most important cities of Sicily, preserved a strict neutrality. In 396 B.C. it was captured by Himilcon, the Carthaginian, who razed the walls and buildings to the ground. Repeopled by Dionysius, subjected again to Carthage, liberated by Timoleon, captured and punished by Agathocles, Messina, about 282 B.C., was treacherously seized by the Campanian mercenaries of that tyrant, who assumed the name of Mamertines, or "Sons of Mars." In a short time they became one of the most powerful people in Sicily, but, being defeated by Hieron II. of Syracuse, they invoked the aid of Rome, and thus brought about the First Punic War. Though Mes-

sana thus forfeited her independence, she became under the Romans one of the wealthiest and most populous cities of Sicily, "civitas maxima et locupletissima," as Cicero terms her, and she played an important part in the civil wars between Cæsar and Pompey, and between Octavianus and Sextus Pompeius, but otherwise her annals under the Roman domination are void of interest.

In A.D. 843 Messina fell into the hands of the Saracens; and as she had been the first to call in the Romans to the conquest of Sicily, so she first invited the Normans to the rescue of the island from the Moslem yoke. Count Roger crossed the Straits in 1062 with only 270 men, but, with the assistance of the Christian inhabitants, he soon obtained possession of Messina. In 1189 Richard Cœur de Lion and Philip Augustus, on their way to the Holy Land, wintered here, and their stay was marked by continual dissensions and brawls, in which the city suffered grievously from fire and sword. In 1282 Messina, for the part she had taken in the Revolt of the Vespers, was singled out by Charles of Anjou as the first object of his vengeance. He invested the city by sea and land, but the valour of the citizens triumphed over all his assaults, and he was ultimately compelled to abandon the siege, which he had conducted in person. During this belcaguerment the women of Messina rivalled the men in courage and endurance, and their spirit and beauty formed a theme for the reviving muse of Italy:—

"Deh! com' egli è gran pietate
Delle donne di Messina,
Veggendole scapigliate
Portando pietre e calcina.
Iddio gli dea briga e travaglia
A chi Messina vuol guastare!"

In 1672 the Messinese, smarting under oppression, threw off the yoke of Spain, and proclaimed Louis XIV., who for a few years gave them efficient support, but in 1678 found it expedient to desert them, and leave them to the vengeance of their legitimate sovereign. The plague in 1743 swept away more than half the population, and 40 years later the city was overthrown and thousands of its inhabitants destroyed by the awful earthquake which then desolated Calabria. These three catastrophes were heavy blows to Messina, reducing her to the mere wreck and skeleton of a city; yet in spite of renewed attacks of war and pestilence in the present century, she has now in great measure recovered her prosperity, and again rivals Palermo in wealth and importance.

No city of Sicily that occupies an ancient site contains fewer remains of antiquity than Messina; and this is owing to its position, which has in all ages exposed it to the attacks of foreign invasion; to the frequent sieges, assaults, bombardments, and conflagrations it has endured; and, above all, to the earthquakes which at various periods have overthrown the greater part of the city. There is nothing of Zancle, of the Greek Messana, now visible above ground. Of the Roman town, a few scattered remains are extant. The Ch. of *Le Anime in Purgatorio* appears to have been erected on a Roman basilica. In the court of the Ch. of *St. Angelo de' Rossi* are some remains of a temple now called "*L'Alemanna*." The churches of *Sta. Caterina* and *Valverde*, and of *Le Vergini Riparate* occupy the sites of ancient temples supposed to be sacred to Venus. The temple of Castor and Pollux was converted into the Ch. of Sta. Febbronia, destroyed by the great earthquake, though some fragments of its walls are still visible in the Case Gallotta and Pallizzeri. The Ch. of *S. Michele*, at the Quattro Fontane, is supposed to have been the temple of Hercules, which Verres spoiled of the Hercules of Myron, the famous Eros of Praxiteles, and other treasures of Hellenic art.

Earthquakes.

The greatest drawback to the attractions of Messina as a residence is the frequency of earthquakes. The position of the city, almost

in a direct line between Etna on the one hand and Stromboli and Vesuvius on the other, renders it particularly subject to these convulsions. Slight shocks from time to time are not uncommon, but no serious catastrophe of this kind has happened since 1783, when the greater part of the city was destroyed, and thousands buried in the ruins. Its effects are still visible even among the comparatively recent desolation caused by the Neapolitan bombardment in 1848. The shocks commenced on the 5th of February. The same tremendous swell of the sea that suddenly swept away nearly 1500 people from the beach at Seilla, broke over the quay at Messina, and sunk the vessels in the harbour; the shore at the same time was rent, and the quay lowered below its former level. The buildings of slight construction were completely overthrown; the more solid ones alone remained standing. Strangers surprised by an earthquake should instantly repair to the doorways or windows, in which position they are more likely to escape the falling beams, floors, and roofs, these being invariably the first to give way.

Walls, Gates, and Forts.

Messina, towards the sea, has no walls, being sufficiently protected by the Citadel and fort of S. Salvatore, but on the land side it is surrounded by an irregular wall with 13 bastions at intervals, climbing the high ground behind the town, and extending so far to the S. as to enclose a large space of open level ground between the town and the citadel. This wall has been repaired at various epochs, but as it now stands was principally constructed in the reign of Charles V., resting in great measure on foundations of Saracenic and Norman times. At the N.E. angle, where the wall met the shore, stood the strong *Bastione Reale Basso*, but on account of the formidable resistance it had made to the Neapolitans in the revolution of 1848 it was destroyed by Ferdinand II. on his recapture of the city. From this point the wall runs westward for about 700 yards; then turns to the S.; embraces the height on which stands the venerable tower of Rocca Guelfonia; next forms the large square *Bastione di Vittoria*, projecting from the city a long way up the heights to the W., and memorable for the defeat of the Angevins in the siege of 1282; and half a mile beyond it turns to the S.E. and runs through orchards and gardens to the *Bastione don Blasco*, close to the shore of the isthmus. Thence it turns to the N.E. along the shore till it meets the citadel. Its length altogether is more than 3 m. This wall is no longer kept up as a fortification. The injury it sustained in 1848 has not been repaired; and these lines now serve only to protect the commerce of Messina from contraband invasion.

Gates.—In the walls of Messina there are 6 gates; two on the N. side—Porta Reale and P. Garibaldi; two in the long line of wall in the W.—Porta Boccetta and P. Legna; and two in the S. —Porta Nuova and P. Imperiale. The extensive and populous suburb on the S., called *Borgo di Ciaera*, is also enclosed by a wall, in which is a gate called

Porta Ciaera or *Zaera*, by which the high road from Catania and Palermo enters the city. Just outside it a brook, called *Fiumara Cámaro*, flows from the mountains to the sea.

Nearly a mile within this is the

Porta Imperiale, erected in 1535 to commemorate the arrival of Charles V. at Messina. It is a heavy portal flanked by rusticated columns of the Tuscan order, on plinths once adorned with bas-reliefs.

Porta Nuova, also called *P. Laviefuille*, a double gate of rusticated masonry, erected in 1623 by Philip III. as a triumphal arch, and repaired by Charles III. in 1753.

Rocca Guelfonia.—This old fortress with its tall octagonal tower on the highest part of the city to the W. is one of the first objects that catches the

eye on the approach to Messina. It is of ancient construction, and vulgarly ascribed to the Carthaginians, but the small neat masonry is of Norman date; the tower, in fact, was erected by Count Roger, on his conquest of Messina. In 1284 Queen Constance, wife of Peter of Aragon, took up her abode here, and it was afterwards the residence of the Aragonese kings. It is now converted into a monastery. The summit of the tower commands a superb view of the Straits from the Faro Point to the Capo Scaletta, with the wild coast of Calabria opposite. The height on which it stands is girt with precipices and enclosed by the city wall, so that this fort was of great strength in the olden time.

On this same height formerly stood the tower of Matagriffone, erected by Richard I. of England, when, on his way to the Holy Land, he landed at Messina, and having embroiled himself with Philip Augustus of France, and with the citizens, he raised a fort to overawe the city. It was destroyed by the earthquake of 1783, and the church of the Barefooted Augustines has risen on its site. In that tower was confined the Prince of Salerno, son of Charles of Anjou, after his capture in the first naval victory won by the Sicilians and Catalans in the Bay of Naples in the War of the Vespers, 1284; and to its walls the prince owed his life, when the mob of Messina rose clamouring for the death of the French prisoners.

Cittadella.—The citadel was erected by Charles II. of Spain, in 1680, to overawe the city, after a revolt of the inhabitants which had lasted from 1672 to 1678. It is a regular pentagon, with a faussebraye and several outworks, and was constructed be a German engineer, *Carl Nurimberg*, on the principles laid down by Vauban. It was much improved by the English during their occupation of Sicily. It is stronger on the side of the city than towards the sea, and though mounting more than 300 guns, and containing quarters for 4000 men, it is said to be too exposed to be capable of a protracted defence. Yet it has always proved too strong to be reduced by a land force, so long as the power which held it retained also the command of the sea. The Sicilians, in 1848, though for some months they held undisputed possession of the rest of the island, were powerless against this fort, which served the King of Naples as a *point d'appui* from which to reconquer the island. This citadel too was the last point in the Two Sicilies which held out for Francesco II., not surrendering to Vittorio Emanuele, until after the reduction of Gaeta, February 23, 1861.

Castello di San Salvatore.—At the extremity of the tongue or "sickle," and guarding the entrance to the port, stands the fort of *S. Salvatore*, a long irregular structure terminating in a circular bastion at the mouth of the harbour. It is of very early construction, but was rebuilt and enlarged by the Emperor Charles V.

High above Messina, on prominent spurs of the mountains which rise behind the city, are two strong forts.

Castello Gonzaga, built by the Viceroy Ferdinand Gonzaga in 1540, and commanding a most extensive and magnificent prospect. During the revolution of 1848 it was held by the insurgents, and committed much injury on the citadel and Bastion of Don Blasco, manifest proofs of which are still apparent.

Castellaccio, which occupies a less commanding eminence, was built by the Viceroy Juan de la Vega (1547-1557) in the reign of Charles V.

Streets.

The advantages of its position have preserved Messina from that decay which has overtaken so many of the cities of Sicily renowned in ancient times. Its natural harbour, landlocked within the Straits as in a lake, its eligible position for commerce, its importance in a military point of view, and the fertility of the surrounding country have in all ages maintained a population at Messina; and though fire

and sword, pestilence and earthquakes have repeatedly vented their worst rage on this city, it still merits its ancient epithet of "La Nobile," which it has borne for the last six centuries. The savage bombardment which it suffered from the Neapolitan troops in 1848, and which conferred on their monarch the unenviable sobriquet of "Bomba," inflicted grievous injury on the city, utterly destroying a large quarter nearest to the citadel, leaving churches, convents, public buildings, and private houses, an indiscriminate mass of ruins. Few traces of this now remain; the débris have been cleared away, and this quarter of Messina is fast rising from its ruins.

Messina is a handsome, well-built town, with more regularity in the arrangement of its streets than is common in Southern cities. In this respect it has greatly the advantage of Palermo; for while the latter preserves in its narrow streets, and tortuous alleys, much of a Saracenic character, and has numerous remains of Norman churches and palaces, Messina is almost entirely a modern city, with few relics now standing to link it to the past. It owes this in great measure to its destruction by the great earthquake of 1783, after which it was rebuilt on an improved plan. This applies, however, chiefly to the northern parts of the city, and to those adjoining the port. He who enters by the road from Catania will at first see nothing but narrow and dirty streets, and gloomy houses, with little appearance of trade, and less of wealth and luxury. It is not till he reaches the heart of the city that he will admit the title of Messina to her ancient epithet of "Nobile," or to that of "Allegra," to which she also now lays claim.

The principal streets are the Strada Ferdinanda, now called Garibaldi, the Corso, the Strada d'Austria or Primo Settembre, the Stra. Cardines, and the long Quay or Marina. The first two traverse the city in its greatest diameter, or from N. to S., diverging from the Porta Reale, or northern gate; the *Stra. Garibaldi* running parallel to the quay for nearly a mile, the *Corso* for a still longer distance through the higher and western side of the town towards the Porta Vecchia at its S.W. extremity. Between them, in the very heart of the city, stands the Cathedral in its piazza. From the S. end of the Strada Garibaldi, another street, called *Strada Cardines*, or *La Giudecca*, runs at an angle to the S.W. parallel to the Corso, and finds its exit at the Porta Nuova. The street formerly known as the Strada d'Austria, from Don John of Austria, the hero of Lepanto, is now called the *Strada Primo Settembre*, from the date of the first rising of the Messinesi in the late Revolution. It runs from the Piazza del Duomo to the S.E. as far as the Terranova, crossing the Stra. Cardines at rt. angles. These are the chief thoroughfares of Messina, the centres of business and traffic, wide, well paved with square blocks of lava, and flanked by lofty and substantial buildings, with massive balconies; the Strada Garibaldi especially, with its double line of regular and lofty palaces, is a very handsome street, inferior to few in Europe. But the pride and glory of Messina is the quay, or *Teatro Marittimo*, or, as it is more commonly called,

La Marina.—It stretches along the shore in the form of a crescent for more than a mile, and is flanked by a range of lofty buildings 3 stories high, and of uniform architecture, so as to appear but one magnificent palace of enormous width, faced at intervals with columns and pilasters. This grand range of buildings is unfortunately in an imperfect state. The road along the quay was laid out in 1579, during the viceroyalty of Marco Antonio Colonna, from whom it took the name of *Strada Colonna*, by which it was long known. The line of palaces, however, was not finished till 1622, under the viceroy Emanuel Philibert Duke of Savoy, and was designed and executed by *Simone Gullì*, an architect of Messina. But it was overthrown by the great earthquake of 1783, restored in 1825, and again most severely injured in the bombardment of 1848, and in many

parts has never since been carried up to its full height. In spite of its truncated architecture, the "Palazzata," as it is called, presents a most imposing façade, simple yet grand, with groups of tall Ionic columns resting on a rusticated basement. In the range are no less than 19 arched gateways, opening by as many streets to the Strada Garibaldi. In the centre of the range stands the *Palazzo di Città*, a modern structure raised on the site of a former building of the same name, erected by the celebrated Giacomo del Duca. It presents a simple and handsome façade to the sea, corresponding in style with the long range of which it forms the centre.

The quay between these buildings and the sea is about 100 feet wide, and forms one of the most delightful walks in the world, commanding beautiful prospects, and refreshed by cool breezes from the Straits. In its centre, and in front of the Palazzo di Città, is the

Fonte di Nettuno, a fine fountain of white marble, executed by *Giovanni Angelo Montorsoli* of Florence, in 1557. On 3 steps rests a large basin of irregular octagonal form, from the midst of which rises a square pedestal adorned with the arms of Spain and of Messina, on which stands a marble figure of Neptune, semi-colossal and naked, with one hand grasping the trident, the other stretched out in an attitude of command. On either side of him, on similar pedestals, are figures of Scylla and Charybdis, represented under the conventional forms of mermaids, bound with chains. The figure of the god, which is 16 palms high, is good. With his head encircled with seaweed, and his long beard heavy with moisture, he seems to have just emerged from the deep, and with outstretched hand to be calming the waves, on which he is somewhat inconsistently turning his back. His attitude is majestic, his expression tranquil and dignified, and with the exception of the chariot, which is wanting, he well realises the description given by Virgil of the god when he reared his *placidum caput* above the waters to calm the tempest.

Scylla and Charybdis are both struggling to free themselves from the heavy chains which bind them. The former figure was destroyed in the bombardment of 1848, but has been restored. The fountain bears sundry Latin inscriptions—one recording the name of the sculptor and the date of the work.

On either hand of this fountain formerly stood a colossal statue of bronze; one to Charles III., the first and best of the Sicilian Bourbons, erected in 1757; the other of Francis I., raised in 1836. Both were melted down by the patriots in 1848, to be recast into artillery.

The Custom-house, the Health-office, the fish-market, are all on the Marina. It is in fact the Billingsgate, the Covent Garden, the Docks, the Wapping, and the Hyde Park of Messina, all in one. During the day it presents a scene of constant traffic and bustle, more animated and varied even than the Mole of Naples. But sunset is the hour when it is most enjoyable. "Gay equipages and gallant cavaliers dash past; pedestrians press along, hurrying to take their evening walk along the fine road which borders the northern shore of the Strait. The sea breeze blows in, fresh and bracing; the opposite mountains of Calabria, with the deep ravines and snow-topped peaks, are dyed in the gorgeous red of a southern sunset, which slowly fades away, till they stand grey and awful in the twilight, and the rising moon begins to show upon the Faro, and tinge the vessels working up and down the channel with fitful gleams of light. It is the hour of enjoyment in the warm South. The artificer, his work over, inhaling the freshness, sits at his open door, while his children play in the street; old gossips ranged along the wall, indulge in their most intimate communications; the young people walk abroad, conversing in hushed breath, in an atmosphere that breathes of love; cafés and ice-shops are filled; everything seems given up to quiet luxurious enjoyment."—*Bartlett.*

Squares and Fountains.

Piazza Annunziata, on the Corso. In this square stands a fine bronze statue of Don John of Austria, brother of Philip II. of Spain, which till 1853 adorned the Piazza del Palazzo Reale, to the S. of Messina. It was modelled by *Andrea Calamech* in 1572, at the expense of the city, to commemorate the great naval victory over the Turks achieved by that prince at Lepanto, in the previous year, in which the allied fleet of 213 galleys vanquished the Ottoman force of 290. The pedestal of white marble rests on 3 steps; beneath its cornice is a frieze of delicate workmanship, and on 3 of its sides are reliefs in bronze; one representing the hostile fleets drawn up in line of battle, preparatory to the encounter; the second showing them in the shock of conflict: the third, a plan of Messina, as it existed at that period. The fourth side bears a commemorative inscription in Latin. The hero is represented bare-headed, in his general's costume, with the gorget and trunk-hose of the period; his armour being highly decorated with reliefs. He is in the act of giving the word of command, stretching out a baton in his rt. hand, while the l. grasps the sword by his side. His attitude is natural and dignified; the figure life-like and characteristic. This monument bears traces of the conflict of 1848-9, but the figure itself is not much injured. This is the only bronze statue now left in Messina, the rest having been melted down by the citizens in the revolution of 1848, to be recast into artillery.

Don John is ever to be remembered in Messina on another account. He was the first who introduced the use of breeches into this city. On receiving the command of the allies, Don John recognised the convenience of such integuments, and introduced them into his fleet, whence they soon came into universal use.

In this same piazza is the *Fonte dell' Annunziata*, erected in 1753. It is a basin of coloured marble, supported by 3 griffons of white marble; but the monsters have lost their heads, and the fountain has ceased to play.

Piazza della Concezione, in the Corso, —a little square containing a marble statue of the Virgin on a tall pedestal, with her hands raised in prayer, and 4 ugly cherubs at her feet. The monument bears date 1758, and the sculptor was *Ignazio Buceti* of Messina.

Piazza de' Crociferi, or *P. Garibaldi*. —In the centre formerly stood a semi-colossal bronze statue of Ferdinand I., cast in 1792; but it was melted down in 1848.

Piazza del Duomo.—A square of irregular form, but the finest in Messina, having on the E. the Cathedral with its quaint façade, and its modern campanile; on the S., several palaces and hotels; and on the W., the old *Palace of the Tribunals*, part of which was formerly appropriated to a public library. On its façade it still bears an inscription alluding to the double application of the building :—

"Hic Themidis lances, hic doctæ Palladis artes."

In this piazza once stood a graceless statue of Ferdinand I., and also a colossal bronze equestrian statue of Charles II. of Spain, by Giacomo Serpotta, but both were melted down in the revolution of 1848. There still remains, however, the great fountain, the pride of Messina, the work of *Fra Giovanni Angelo Montorsoli* of Florence, pupil of Buonarroti, who commenced it in 1547, and spent 4 years in its execution. It is boasted of by the Messinesi as the finest fountain in Sicily; and it is certainly one of the most elaborate. The composition in fact is too complicated to please the eye, and its individual excellences are lost in the mass of ornament. On 3 steps of marble rises a large dodecagonal basin, supported by half Hermæ, and adorned with reliefs representing appropriate scenes from the ancient mythology. Four of the sides are recessed, and these recesses contain each a large sarcophagus-like reservoir, flanked by a pair of spirited marine monsters in black marble. Alternating with

these, on the edge of the great basin, are colossal reclining figures of the Nile, the Ebro, the Tiber, and the Camaro, or river of Messina. Each river-god is designated by an elegiac couplet in Latin. Between them are bas-reliefs with classical subjects—Earth and Ocean embracing—Polyphemus hurling the rock at Acis—the metamorphosis of Actæon and of Narcissus—Pegasus stirring up the fountain Hippocrene—the Rape of Europa—Dædalus crossing the Ægean—Phrixus and his sister crossing the Hellespont on the ram with the golden fleece. Beneath each river-god, on the pedestal, is an appropriate bas-relief. From the centre of the large basin rises a group of four Tritons, forming a shaft to support the second basin, which is highly decorated; in the midst of this is a group of 4 sea-nymphs, alternating with dolphins, on which rests the third basin. From this spring 4 cherubs, with crocodiles, together supporting a pedestal to a figure of Orion, which crowns the whole. The entire structure, save the 8 marine monsters below, is of white marble, and rises to the height of 25 ft. Though the details will not bear rigid criticism, the effect of the whole is imposing.

Fontana d'Europa. — Opposite the ch. of *Monte Vergine* is a fountain bearing a bas-relief of a woman sitting with a small animal on her lap and a cornucopia. It is the work of *Bonanno* of Messina, in 1551, and is much lauded by the citizens, though of little merit.

The *Piazza Gennaro* in the Corso contains an octagonal fountain of red marble, from which rises a white marble figure of January, sometimes called Aquarius, as a naked youth, sitting on a globe. It dates from 1602. Just opposite are the public granaries, now abandoned; over the door is the bust of St. Albert, from the chisel of *Ignazio Brugnani* of Messina (1717-1743).

Piazza di S. Giovanni di Gerusalemme is at the N. end of the Strada Garibaldi, taking its name from the large ch. which bounds it on the S. It is also known as the *Flora*, or *Giardino Inglese*, for it is converted into a public garden, where the trees and shrubs of the tropics are mingled with those of southern Europe; and where shady walks, stone benches, and murmuring fountains attract the passer-by. This spot is sacred as the scene of the martyrdom and burial of S. Placido, his sister Sta. Scolastica, and his brethren, who were here put to death by the pirate Mamuca, A.D. 541, in the reign of Justinian. Their bodies were afterwards buried on the spot by a follower of the saint, who had escaped the massacre.

Piazza S. Leone, just within the Porta Reale, has a new fountain covered with arabesques in the Renaissance style, and surrounded by 4 monsters in bronze.

Piano del Palazzo Reale. — This square contained the Palazzo Reale, now converted into the Porto Franco. Here stood, till 1853, the statue of Don John of Austria, now in the Piazza Annunziata; and here, at the entrance to the Porto Franco, still stands a fountain, with a bas-relief of white marble, representing Mercury holding the severed head of Argus, from the chisel of *Martino* of Messina. Over the fountain is the bust of the Viceroy Eustache Duke of Laviefuille, by *Buceti*.

The *Piazza de' Quattro Cavallucci*, near the N. extremity of the Corso, receives its name from 4 marble fountains, with Cupids bestriding sea-horses, one against each of the piers between the cross streets, by *Giovanni Battista Marino*, of Catania, 1742.

Piazza delle Quattro Fontane, at the intersection of the Strada Primo Settembre, and the Strada Cardines. A small circular piazza, with a fountain of red and white marble against each of the 4 piers, adorned with a pair of sea-horses. They were executed in 1742 by *Ignazio Buceti* of Messina, and *Innocenzio Mangani* of Florence, from the designs of *Giacomo Calcagni* of Rome.

Piazetta di S. Sebastiano.—In this little square is the *Fonte Inaro*, with a marble statue of a naked youth, vulgarly called Ganymede, having a jar on his shoulder, and dolphins at his

feet. It is by *Rinaldo Bonanno* of Messina, bearing date 1562.

Piazza dello Spedale.—This square, close to the Ch. of St. Cecilia, contains a marble fountain adorned with 2 Tritons, which support the arms of the city. It bears date 1651.

Churches.

Messina was one of the episcopal sees instituted by Count Roger, whose own brother-in-law, Robert of Evroult, translated from Troina, was the first bishop. It is now an archbishopric, ruling the suffragan sees of Cefalù, Patti, Lipari, and Nicosia. Its chapter is composed of 18 canons.

Messina contains 9 parish churches besides the Cathedral, 25 monasteries with 495 monks, and 19 convents with 633 nuns; the secular clergy number about 568.

Most of the churches are of modern construction, but a few interesting relics of mediæval architecture have escaped the earthquakes and other catastrophes from which Messina has so frequently suffered. The churches are full of pictures, chiefly by native artists, which, though rarely of very high merit, are interesting as specimens of a school little known in Europe.

Il Duomo, or the church of *Santa Maria Nuova*, is, or at least a portion of it, the earliest piece of Norman architecture in Messina. It was begun by Count Roger about the year 1098, and completed by King Roger, his son. This church was not originally the Cathedral of Messina. For some time after its erection it was held by the Greek clergy, the Roman Catholics, who were then less numerous, using the old church of San Niccolò. But in 1168, the Roman bishop removed his throne to the new cathedral, and the Greeks were obliged to content themselves with the more humble church of La Cattolica.

The edifice has been restored at various periods, having suffered from time, war, fire, and earthquakes; more especially was it injured by the great earthquake of 1783; and the repairs since effected, being quite out of harmony with the original building, have greatly detracted from its beauty.

Exterior.—The W. front, which is charmingly soft and warm in tone, being built of alternate courses of pale red and white marble, is in that sort of minutely ornamented pointed style, which prevails in the churches of Italy of the 14th cent. It is in fact quite Pisan in character. The 3 doors, however, show the influence of the Angevin dynasty. They are all pointed, and richly decorated. The central door has two orders; the outer splayed, with a double tier of slender shafts decorated with vine foliage, among which naked boys are represented climbing, picking grapes, catching birds or monkeys, and playing various antics. The inner order, which is flat, shows the angels and beasts of the Revelations in scroll foliage, flanked by a series of kings one above the other, enthroned beneath Moorish arches. The lintel is decorated with figures in relief of Christ, with the Evangelists. The head of the arch is filled by a group of the Virgin and Child, surrounded by angels playing instruments, the work of *Giovanni Battista Mazzolo*. Halfway up, the outer order is crossed by a deep stringcourse of trefoil arches, each enclosing a female bust, either veiled nuns, or women with cumbrous mediæval headdresses. The label is formed of a series of projecting figures standing under elaborately carved canopies. The lowest two stand on twisted shafts with richly foliated capitals, and based on the back of couchant lions. The figure on the rt. is St. John the Baptist. On the canopy which covers him stands St. Barbara; over her is St. Paul; and above him a female saint. The l.-hand tier is composed of St. John the Evangelist at the bottom; then a female saint, St. Peter, and an angel. The series is topped on each side by an angel with wings upraised. The figures of St. Peter and St. Paul are by *Mazzolo*. Above this the

label forms a high angular pediment adorned with crockets, and surmounted by a figure of the Almighty, as a finial. Within the pediment is a circular medallion, containing a nice group of the Coronation of the Virgin. The acanthus-leaf is abundantly used in the decoration of this doorway.

The side-doors have 3 orders, composed of boutels of red marble, resting on shafts of white marble, twisted and entwined with foliage. The jambs are decorated with monsters mixed with foliage. In the l. door this ornamentation is carried round the head of the arch, and across the lintel of the doorway; in the rt. door, the archivolt bears medallions with the heads of 12 prophets, while David plays the guitar in a trefoil at the apex. The lintel in this door shows reliefs of Christ and 8 disciples, with the date 1518, which period is manifest in all the interior of the doorway, contrasting both in style and colour with the outer and earlier portion. An archbishop, with crozier in hand, in mosaic work of various marbles, occupies the head of this arch. Corresponding with him in the l. door, is a figure of the Virgin in similar mosaic.

The lower portion of the façade is of pale red marble, banded horizontally with stripes of mosaics in geometrical patterns. Above the 9th band, the façade is a reconstruction of a much later period. The highest part is even more recent, more ugly, and mean—architectural forms being marked out in colour in imitation of the marble-work below. Some of the lower bands show very curious small reliefs in white marble. In the lowest band is scroll foliage of vines, with naked boys picking grapes or sporting among the branches; one hoeing the ground; others playing with a lion; and at each end is a female bust projecting from the wall, with a ponderous head-dress. The band above this portrays the wine-harvest—picking and squeezing grapes, carrying them to the press, treading them down, turning a screw-mill, carrying a skin of wine, emptying it into a barrel—in short, exhibiting the whole process of wine-making as it is performed at the present day. To the rt. of the central door in the lower band is a series of female busts or figures illustrative of the duties of woman in the household. A large bearded head, wearing the Phrygian cap, so common in the Two Sicilies, is in the centre of this band. Then follows a series portraying the corn-harvest — carrying sheaves of corn to the threshing-floor, where oxen are treading it out, winnowing the grain, and carrying it to the mill, which is turned by a mule. Next follows the olive-harvest and the process of oil-making. Women are picking up the ripe fruit, carrying it in baskets, or emptying it into the mill. Boys are turning the screw of an oil-press. In the upper band on this side, peasants are represented ploughing, sowing, and reaping.

The *N. door*, which leads to the sacristy, is pointed and plain, banded with alternate courses of black and white stone. There is another small door on this side leading to the crypt, with features quite northern in character.

The *S. door*, like that to the N., is quite plain. The wall of the *Tesoro*, which projects from the ch. on this side, is banded black and white. Here is a pretty pointed window with double lights filled with flamboyant tracery, and separated by a slender column, the whole dominated by an ogee arch adorned with foliage in crockets, and flanked by pinnacles. The features, with the exception of the slender shaft, are like Northern Gothic, and the date must be about 1450. Remains of 6 similar windows may be traced in the wall adjoining. Externally the windows of the aisles and clerestory are plain, round-headed, and splayed. The 3 apses are all surmounted by a parapet, supported by a Norman corbelling. Beyond this, the central apse retains no traces of early architecture on its exterior; but the side-apses have windows stilted and round-headed, with enriched archivolts, and one shows the chevron on its label, and on the abaci of the shafts which support it, and which are also Norman features.

The *Campanile*, which stands apart

from the Cathedral, is quite modern—a clumsy ugly tower of yellow stone, quite out of keeping with the façade. The original tower, compared by early writers to that of St. Mark at Venice, was struck by lightning in 1559, and the upper part destroyed; it was restored, but again utterly overthrown by the earthquake of 1783.

Interior.—On entering this Cathedral you are struck with its general resemblance to that of Monreale; but the subdued light, the absence of mosaics save on the vaults of the apses, and the heavy dark-brown columns in the aisles, give it a more gloomy and solemn appearance. The ch. is on the plan of the Latin cross, with 3 apses at the E. end. A dome rises at the intersection of the nave and transepts. The length of the ch. is 360 palms (305 ft.); the breadth in the transepts is 172 palms (145½ ft.); that of the nave is 120 palms (101½ ft.); and the height of the roof is 92 palms (78 ft.). The 26 monolith columns which support the nave are said to have belonged to a Greek temple of Neptune, which stood on the Faro Point, but being of unequal lengths and dimensions, they are probably from various ancient buildings. They are of dark granite, with Attic bases gilt, on grey marble plinths of different heights. The capitals are Corinthian, more or less corrupt, and are also gilt. They betray the same want of uniformity as the columns. A peculiarity of this cathedral is that the colonnade is carried across the nave at the entrance, so as to enclose 3 sides of the church.

The pointed arches which originally rested on these columns have been supplanted by circular forms. The windows of the clerestory also are modernised—round-headed and undivided. The place of the triforium is marked by blank rounded windows, now filled with frescoes. In the side-aisles the lights are rounded and splayed. Pointed forms are visible only in the apses, and the arch of triumph between the nave and the choir. The roof is of wood. "It was burnt in 1254, on the occasion of the funeral of Conrad, son of the Emperor Frederick II. The catafalco or funeral trophy, which was placed in the middle of the nave, was so lofty that the lights on its summit caught the rafters, and the roof, the catafalco, and the body of the prince were all consumed together. The roof, however, was shortly afterwards restored by King Manfred." It is decorated with octagonal coffers, which, with the beams, are enriched with colour and gilding in a style approaching nearly to the Saracenic. Some of the rafters bear inscriptions. The roofs of the side-aisles are also of wood, but more recent; those of the transepts are waggon-headed and plain. The pavement in the nave and aisles is in large geometrical patterns, in mosaic work of different marbles and porphyry. It is marked with a meridian, showing the position of the sun at noon on every day in the year; the work of a native astronomer, the Abate *D. Antonio Jaci*, who completed it in 1804, when almost blind.

The walls of the nave are covered with frescoes, all, save the two nearest the choir, by *Antonio Bova*. They are more curious for their subjects than admirable as works of art, illustrating the history of the picture of the Virgin over the High Altar, supposed to have been painted by St. Luke, and transported miraculously across the sea to Messina. The last on the l., painted by *Letterio Subba*, commemorates the miraculous escape of Messina from the cholera in 1837, a miracle of course attributed to the protection of the Virgin of the Letter.

Over the chief entrance, in a lunette, is a large picture of the Virgin and Child, in the Byzantine style, but not of Byzantine art. Beneath it is a shield emblazoned with the proud title to which Messina long laid claim, disputing it with Palermo:—

"Trinacriæ princeps et caput."

Pulpit.—Under the 7th arch to the rt. of the nave is a pulpit of white marble, in the Renaissance style, attributed by some to *Antonio Gagini*, by others to *Andrea Calamech* of Carrara. It is about 15 ft. high, of octagonal form, and each face is decorated with the figure of a Virtue in relief. The

pedestal on which it rests is square, adorned with arabesques much in the style of Gagini ; its base shows a band of marine gods, goddesses, and monsters, and its capital is of the Composite order, with large heads of Arius, Mohammed, Luther, and Calvin, between the volutes.

Baptismal Font.—Under the next arch stands the Baptismal Font, an octagon of white marble resting on nine pillars, the central one decorated with the chevron and foliage. The font, which is surrounded by a broad band of Alexandrine mosaics, is attributed to *Gaddo Gaddi*, of Florence. The lid is of the *cinque-cento* period.

Right Aisle.—Before 1600 there were no less than 97 altars in this cathedral, every column having 3 or 4 attached to it. Now they are few in number; those in the aisles, which are of the Corinthian order and designed by *Montorsoli*, being surmounted, not by pictures, but by semi-colossal statues of the Apostles by different hands. To begin with the rt. Just within the entrance is a St. John the Baptist in marble, executed in 1525 by *Antonio Gagini;* simple and expressive ; humility and devotion displayed in the face and in every limb; the form as meagre and the drapery as broad as is usual in the works of this master. Passing a monument, by *Ignazio Marabitti* of Palermo, to an Archbishop of Messina who died 1767, you come to the statues. The first in this aisle is that of St. Jude holding an axe, by *Ignazio Buceti*, of Messina. St. Matthew with his foot on a money-bag follows, the work of *Antonino Amato*, of Messina; St. James the Less and St. Thomas are from the chisel of *Niccolò Francesco Maffei*, of Carrara. St. James the Greater with a spear is by *Giulio Scalzo*, a Florentine sculptor and architect. St. Paul with his sword raised is executed by *Martino* of Messina, from the designs and under the direction of *Montorsoli*. Most of these statues are deficient in elevation and dignity, yet the St. James the Greater is highly extolled by the citizens. To these statues succeeds the altar of the Assumption, of marble, in the Renaissance style, adorned with beautiful and elaborate reliefs. The statue of the Virgin, of life-size, was executed in 1610; the sculptor's name unknown.

In the same aisle, and nearly opposite, is an early monument, composed of a canopy with trefoiled arches of white marble, resting on 12 small columns of different marbles, and covering a sort of sarcophagus, in which are interred the remains of 5 archbishops of Messina.

S. Transept.—The altarpiece is a crucifix in black marble. To the rt. is a monument from the chisel of *Gregorio da Siena*, to Guidotto de' Tabiati, Archbishop of Messina, who died in 1333. The sarcophagus is adorned with bas-reliefs coloured and gilt—the Annunciation and Adoration of the Magi in front, the Scourging and the Crucifixion at the ends. Round the sarcophagus runs an inscription in Gothic letters,—

" Præsul Guidotus jacet hic Christicola totus,
Hoc meruit vita, quod moriretur ita,"—

with the date and the name of the sculptor. On the lid reposes the figure of Guidotto in the vestments of a bishop of the Greek Church. This is the most curious and interesting monument in the cathedral. Close to it is another to the Archbishop Francisco Velardes y Concha, of Cordoba, who died 1514, and a fine bust of the old Spaniard occupies a niche above the sarcophagus. On the left of the altar is a Roman epitaph of pagan times.

Left Aisle. To the l. of the great doorway, as you enter, is an altar with a statue of S. Vittorio Angelica, a martyr of Messina, as a Roman soldier, by *Luca Villamaci.* In this corner of the church is a small tower about 7 feet square, reaching almost to the roof of the aisle, and banded horizontally with black and white stone. Over the door is an inscription, showing that it once formed the entrance to the Campanile. The first statue in this aisle is that of S. Simon, by *Vincenzo Tedeschi*, of Rome, who finished it in 1633. The St. Bartholomew is by the same hand.

St. Philip in a dancing attitude is ascribed to the family of *Calamech.* The St. John the Evangelist with cup and book is by *Martino* of Florence. The St. Andrew is by *Andrea Calamech;* the St. Peter by *Giovanni Angelo Montorsoli.* Like those in the opposite aisle, these figures have little beauty or dignity. Those of St. Simon and St. Andrew are perhaps the best. The holy-water basin at the door leading to the Sacristy is very quaint and early, and of Norman character. It rests on a marble column inverted, bearing two Greek inscriptions, one to "Æsculapius and Hygeia, the preservers and protectors of the city;" the other to "Adrian Antoninus Augustus, the father of his country." Beyond this door is a small alto-relievo of St. Jerome at his devotions, of *quattrocento* art. By its side is a shrine, with similar decorations to those of the Assumption opposite, and containing a meagre figure of the Resurrection, attributed to *Antonio Gagini.* The soldiers in black marble below it are by *Jacopo del Duca.* Opposite this shrine and beneath the organ-loft is the monument of Archbishop Pietro Bellorado, in a good Renaissance style, adorned with arabesques. The cenotaph is decorated with figures of Faith, Hope, and Charity, better in feeling than in execution. On the sarcophagus reclines the Archbishop in effigy, who died in 1513. Adjacent to this is the monument of the Monsignore Antonio La Ligname (ob. 1535), whose effigy reclines on the sarcophagus.

N. Transept.—The altar here, a rich specimen of the Renaissance, was erected in 1530 by the last-mentioned prelate. The jambs, pilasters, and archivolt are covered with arabesques. Over the altar is a Pietà, by an unknown hand; to the rt. a St. Anthony of Padua, to the l. St. Peter; all of white marble. In the lunette above the cornice is a bas-relief of the "Virgin of Peace," striking down the demon of Discord, from whose clutches she is rescuing souls. The *paliotto* is adorned with quattro-cento reliefs, illustrating the passion and sufferings of Our Lord. To the l. of the altar stands a monument, raised in 1582 to the memory of Monsignor Giovanni Retana, the work of *Rinaldo Bonanno,* a sculptor and architect of Messina.

High Altar.—In front of the central apse or tribune stands the high altar, raised on 9 steps, a masterpiece of inlaid work, one of the earliest, and at the same time richest, specimens of the Florentine mosaic, called "*opera di commesso.*" It is entirely encrusted with agates, jaspers, chalcedonies, *avventurino,* and other precious stones, ingeniously wrought into the form of flowers, birds, vases, scrolls, &c., of their natural colours and shades, on a ground of lapis lazuli. The screen which rises behind and above it is similarly decorated. So are the 5 upper steps of the altar, which are bright as a carpet with colour. The effect of the whole is rich beyond description, but is greatly injured by the tasteless octagonal *baldacchino,* or canopy, vulgarly called the "*macchinetta.*" It is heavy with gilding, cherubs, and scroll-work, and is supported by Corinthian columns of bronze gilt, encrusted with lapis lazuli; it is prized by the Messinese as surpassing in richness, if not in size, the famous baldacchino of the Vatican. It was designed by *Simone Gulli,* of Messina, in 1628, but executed by various artists at the cost of not less than 300,000 piastres, or 62,500*l.* In the centre of the screen is a small brass bas-relief of the Virgin delivering her letter to the Messinesi; the work of *Giacomo Serpotta,* of Palermo. Over this, held up by angels of bronze gilt, is the miraculous picture of the Virgin of the Letter, of Greek art, and popularly believed to be from the hand of St. Luke; and above all is a half-length of the Deity, surrounded by cherubs, all of bronze gilt, and from the chisel of *Serpotta.* The picture is ordinarily covered with a *manta* or curtain of silver, representing the painting in relief, and adorned with gems. But on festive occasions this is exchanged for one of massive gold, the metal alone of which weighs 20 lbs., laden with diamonds and precious stones. The

custodia for the exhibition of the Host is of silver, with precious stones, from the designs of *Giacomo Calcagni*, of Rome.

At the foot of the altar stand 6 tall candlesticks of brass, very simple, of the 14th century. Here is also a lectern of the same metal, with 4 branches, each bearing the symbol of an Evangelist; it rests on 4 lions, and is crowned by an eagle on a globe. Notice also a column of beautiful red jasper, about 7 feet high, which serves as a candlestick.

The Virgin's Letter.—The back of the screen of the altar is as rich with inlaid work and bronze gilt as the front. Here, in large gilt letters, is a copy of the celebrated letter which the Virgin is believed to have delivered with her own hands to the citizens of Messina. It runs thus:—"Maria Virgo, Joachim filia, Dei humillima, Christi Jesu crucifixi mater, ex tribu Juda, stirpe David, Messanensibus omnibus salutem, et Dei Patris Omnipotentis benedictionem. Vos omnes fide magnâ legatos ac nuncios per publicum documentum ad nos misisse constat; filium nostrum, Dei genitum, Deum et hominem esse fatemini, et in cœlum post suam resurrectionem ascendisse, Pauli Apostoli electi prædicatione mediante viam veritatis agnoscentes. Ob quod vos et ipsam civitatem benedicimus, cujus perpetuam protectricem nos esse volumus. Anno filii nostri XLII. Indict. I. III. Non. Junii. Luna xxvii. Feria V. ex Hierosolymis." The tradition is that the Messinese, converted to Christianity by the preaching of St. Paul, who, they assert, visited this city on his way to Rome, wrote a congratulatory address to the Virgin at her residence in Jerusalem. This embassy, conducted by the Apostle himself, was graciously received and dismissed with a most comfortable epistle, in which the illustrious personage declares her intention of taking Messina under her special protection. The letter now shown is not the original, which was burned by some person out of envy and malice, so said at least a revelation made to a pious lady, Maria Roccaforte, by the Virgin herself, who at the same time gave her its particular history. The copy extant is only a translation of a translation, for the original Hebrew was turned into Greek by St. Paul, and the celebrated Constantine Lascaris, who taught Greek at Messina, and died there 1467, did the Apostle's Greek into Latin. No Messinese doubts the authenticity or miraculous powers of the epistle, and many of the citizens give the name of Letterio or Letteria to their children in its honour. A register is kept of the cures effected by it, especially in driving out devils, and in cases of difficult parturition. Even queens have worn it round their necks on such occasions.

Central Apse.—The vault of the tribune is covered with mosaics, in the same style as those in the Cathedrals of Monreale and Cefalù. They were added in 1322 by Frederick II. of Aragon and Archbishop Guidotto de' Tabiati, whose portraits are introduced. In the centre is a colossal figure of Our Saviour sitting with the book open before him, and his rt. hand raised in the act of blessing. By his side stand the archangels Michael and Gabriel, the Virgin and St. John; all designated with Greek inscriptions. Over each archangel is a seraph with 6 wings. At Christ's feet, to the l., kneel "Guidotto, the Archbishop," and "King Frederick;" on the other hand "King Peter," his son. Both kings wear the dalmatica. The mortals alone are richly arrayed, the relative importance of the figures being indicated by their size. The archangels are much smaller than their Lord, but twice as large as the Virgin and St. Peter, while the 2 Kings are but half their size, though double that of the Archbishop.

Just within the arch, against the wall to the rt., in a coffin covered with crimson velvet, repose the ashes of Conrad, son of Frederick II., Emperor of Germany, who succeeded his father in the sovereignty of Naples and Sicily, and died in 1253.

"Imperio præstans, formâ Conradus, et armis.
Pro meritis cineres dat tibi, Zancla, suos."

On the opposite wall is a similar coffin, containing the remains of Alfonso the

Magnanimous, who succeeded to the throne of Sicily in 1416, and died in 1458. Below it is inscribed—

"Alphonsum Lybitina diu fugis arma gerentem,
Mox positis, quænam gloria? fraude necas."

In the tall rounded window at the back of the apse is a third coffin, in which is interred Antonia, wife of Frederick III. of Aragon :—

"Hic regum soboles, Friderici Antonia conjux
Sicaniæ Regina jacet. Thus Zancla supremo
Dal cineri, et raptam florentibus ingemit annis."

On the walls of the tribune below the mosaics are 4 large frescoes by *Giambattista Quagliata*, but, though they show some boldness in the conception and drawing, they are far below the works of Tintoret, to which, by one traveller, they have been compared. On the rt. are the Death of St. Albert, and the Preaching of St. Paul; on the l. the Embassy to the Virgin, and the Martyrdom of St. Placido and his companions.

The carved seats of the choir are of the Renaissance, the work of one *George of Venice*, in 1540. Some of them show architectural subjects and landscapes in marquetry.

Behind the altar are 2 brass lecterns, surmounted by eagles whose open wings support ponderous music-books of vellum, some centuries old.

Apse to the N.—This apse, called the *Chapel of the Sacrament*, has its vault covered with mosaics. The Virgin is sitting in the midst on a richly ornamented throne with the Babe on her lap, between Saints Gabriel and Michael, while St. Agatha and St. Lucia are kneeling on either hand, offering gifts, with Queen Elizabeth, wife of Frederick II., also in the attitude of adoration. This chapel was designed by *Jacopo del Duca*. The custodia of bronze gilt shows reliefs of the Last Supper, and of Christ with the 2 disciples at Emmaus, from the chisel of the same artist. The paintings empanelled in the walls are by *Alessandro Fei*.

Apse to the S. or the *Cappella di San Placido.*—The altar here is shut in by a balustrade of beautiful marbles; the pilasters in the front are also inlaid with marbles in the Florentine style. The cherubs of bronze gilt, enriched in the walls, were executed by *Innocenzio Mangani*, of Florence. The mosaics on the vault show St. John the Evangelist sitting between standing figures of St. Nicholas and another saint, with "King Ludovicus" and his uncle, "John, Duke" of Randazzo, kneeling at their feet. These figures are richly arrayed, but of very small size comparatively. As in the other apses, the inscriptions over the mortals are in Latin, while those designating the angels and saints are in Greek.

Sagrario.—In a small chapel to the l. of the Tribune is the reliquary, where the devout are edified by a sight of the arm of St. Paul, some of St. Mark's blood, Mary Magdalen's skull, and a lock of the Virgin's hair, which she sent to the Messinese at the same time with her celebrated letter, which is also here treasured. Here are preserved vases, ostensoirs, candlesticks, and sacred images in the precious metals, beautiful specimens of the goldsmith's skill in former centuries — the greater part being by *Ivara*, styled, from his excellence in this art, "the Cellini of Sicily."

Sacristy.—The door leading to it from the N. aisle has a lofty pointed arch, and presents a good specimen of Sicilian Gothic. The jambs, lintel, and archivolt are decorated with mosaic work, and in the head of the arch is an old Greek picture of the Virgin and Child. In the vestibule are two Renaissance doors with nicely cut vine foliage, executed by *Polidoro Caldara* (about 1560). That to the W. leads to the Sacristy. The best of the pictures here is an Assumption by *Salvo d'Antonio*. In the inner room, called *la Canonica*, is a picture of Abraham entertaining the angels, by *Alfonso Rodriguez*. Here are also the Marriage of Cana in Galilee, and the Marriage Feast of the parable, both by *Quagliata*. The bas-relief of the Adoration of the Magi, dated 1544, is by an unknown chisel. The Presentation in the Temple is by *Alibrandi*, of Messina (1470-1524). There is an

early triptych of the Crucifixion, Deposition, and Resurrection, of the *Flemish school*. Daniel in the den of lions, with the angel bringing Habakkuk to him, is by an unknown hand.

Crypt.—Beneath the Cathedral is a spacious crypt, divided into 3 aisles by low massive columns of marble, with simple Norman capitals, supporting arches acutely pointed. The roofs are groined, but encrusted with modern stuccoes, and covered with frescoes by *Antonino Bova*. Behind the high altar is a Byzantine picture of the Virgin and Child, on a gilt ground. In the Chapel of the Madonna della Stella is another old Byzantine painting of the same subject. The chapel of St. Paul contains a picture of that saint preaching, by *Stefano della Bella*, of Florence. The door leading to the crypt is in the S. wall of the church, and is pointed, with features of Northern Gothic.

L'Addolorata, in the Corso, has a marble group of the Virgin and Child, by an unknown hand. She is represented sitting, and her Son, standing between her knees, turns back lovingly towards his mother, who returns his gaze with equal affection. The group is very simple and pretty, the drapery good, the sentiment charming, but the Virgin's face is wanting in beauty.

S. Andrea Avellino, belonging to the *Padri Teatini*. This fine church is on the Piazza di S. Giovanni, or Flora. The convent to which it is attached, for its vast size, regularity of design, and imposing appearance, is one of the most remarkable ecclesiastical buildings in Messina. The flight of steps is of white Carrara marble. The church was only completed in 1851, *Antonio Tardi* being the architect. It has a flat façade, with Corinthian pilasters, and is circular, roofed in by a large dome like that of the Pantheon. Four deep square recesses open in the walls, each fronted by a pair of Corinthian columns. On the pier to the rt. are the Descent of the Holy Ghost by *Deodato Guinaccia* (ob. 1585), and a small picture by *Barbalonga* (1601-1650), representing the Saints Andrea and Gaetano in adoration of the Madonna,—nice as a sketch. In the rt. transept is the Assumption of the Virgin, by an unknown hand. On the 2nd pier to the rt. hangs an Ecce Homo by *Caravaggio*, esteemed a *chef-d'œuvre* of the master. The contrast between the humility and resignation of Our Lord, the contempt manifested by Pilate, and the truculent expression of the ruffian behind, is excellent. The colouring is rich, though subdued, and the chiaroscuro forcible as usual.

The High Altar shows the titular saint at an altar, by *Salvador Monosilio* of Messina. On the pier to the l. is a Pietà by *Misusa*. In the l. transept is a large picture of S. Andrea, reputed one of the best works of *Sebastiano Conca*. On the pier to the l. of the entrance are a Holy Family by *Francesco Albani*, a nice picture but greatly injured, and a Virgin of the Refuge, by *Stefano Giordano* of Messina, a specimen of Sicilian pre-Raphaelitism, showing the shortcomings of early art, without the excellences.

S. Agostino, in the higher part of the city to the W. The convent is very large, and contains a cloister, with an Ionic colonnade of marble. The ch. is of early foundation, but rebuilt in great part in modern times. "In the northern flank of this building may be observed the traces of two more ancient constructions. You perceive the plain, round-headed windows, and flat buttresses of an early Norman church, disturbed by subsequent insertions in the pointed style. A pointed door destroys the lower half of the roundheaded window above it. This church was nearly rebuilt in the first half of the 14th cent. The portions in the pointed style must be remnants of the work done at that time."—*Gally Knight*. It is the E. door that is pointed. It presents a rich specimen of Sicilian Gothic. On the 1st altar to the rt. is a marble group of the Virgin and Child, of early art, and tinted with colour and gold. The chapel of the *Abbate* family contains an alto-relievo of the

Nativity, by *Rinaldo Bonanno* of Messina. In the same chapel are two marble monuments, of similar design, adorned with sleeping cherubs, and an elegant frieze of bas-reliefs. They are dated 1603 and 1670 respectively. The altarpiece of this church is a small picture of the Vergine di Buon-Consiglio, said to have been miraculously transported by angels on the night of 28th April, 1467, across the sea from Scutari in Albania to Gennazaro near Rome, followed by certain of the faithful, who, led by a pillar of fire, as miraculously crossed the sea dryshod on the same occasion. The miracle is represented in a picture against one of the piers in the rt. aisle. The other paintings are —a Martyrdom of S. Cano, by *Andrea Suppa*, in the l. aisle, and a St. Augustine by *Alfonso Rodriguez*. This convent suffered greatly from the bombardment in 1848, but the statues and pictures were, miraculously of course, preserved.

Agostiniani Scalzi.—This convent, within the fortress of Rocca Guelfonia, has a church attached to it, which contains a marble group of the Virgin and Babe, by *Vincenzo Tedeschi* of Rome, executed in the first half of the 17th cent. The church occupies the site of the Torre Matagriffone, which was erected by Richard Cœur de Lion, when, on his way to the Holy Land, he stayed awhile at Messina.

Santa Anna.—This church, which dates from the beginning of the 17th cent., is approached by a lofty flight of marble steps. It is small, and gaudy with inlaid marbles, frescoes, and gilding. The frescoes are of colossal size, but no beauty. The Tribune has an altarpiece by the *Filocami*, representing the Lamb of the Apocalypse. In the first chapel to the rt. is a picture of the Madonna and Child with St. Bernard and St. Benedict, by *Antonio Bova* of Messina, the former saint receiving truly maternal attentions from the Virgin. It displays much freshness and sweetness of expression. The opposite chapel contains an Immaculata of *quattrocento* art, ascribed to *Antonello* of Messina, or to the Antonj family, a sweet simple figure in a star-studded mantle surrounded by illustrations of the titles usually applied to the Virgin. In the next chapel is a panel-picture of Sta. Anna, of Byzantine art, more curious than beautiful.

Santa Anna, near the University.—This church, which dates from 1611, contains 2 pictures by *Giovanni Simone Comandè*,—Christ hurling thunder, and a Holy Family.

S. Angelo de' Rossi, near the Porto Franco, was originally an hospital for the Teutonic knights, who settled here in 1220. The church is small, and dates from the early part of the 15th cent. The W. door is pointed, with features of Northern Gothic. The arch is cusped, and each cusp is filled with a trefoil and dentilled moulding, in the style common at Taormina. On the lintel is the Madonna, between an angel and a bishop, each in a circular medallion. The capitals of the pilasters which flank the portal show winged seraphim. The gate bears date 1493. The roof of the church is frescoed with the Fall of the Angels, by *Placido Campolo*, a native artist of the last century. In the court are the remains of a Roman temple, called *L'Alemanna*. Attached to this church is a benevolent institution, established in 1543 for the education of orphans of both sexes, between the ages of 12 and 18. These orphans are dressed in white tunics or gowns, with red cloaks; and hence the church takes its name.

Le Anime del Purgatorio, a large church at the point where the Strada Cardines joins the Strada Garibaldi. It was founded in 1620, and, ruined by the great earthquake of 1783, was rebuilt in 1786 by the painter *Andrea Suppa*, who planned it, and *Raffaello Margarita*, who completed it and erected the 2 façades. The exterior is in the Italian style, with 2 orders of Composite columns. The plan is an octagon surmounted by a cupola of the same form. The interior is lined with marbles of various hues, but the effect

is spoiled by wretched frescoes on the dome. Over the high altar is a crucifix in dark cypress-wood, by *Santi Siracusa* of Messina. The other 4 altars contain—a St. Matthew, by *Paolo de Matteis* of Naples; St. Gregory celebrating the mass, by *Sebastiano Ricci*, a Venetian; S. Giacomo led to martyrdom, by *Pompeo Battoni* of Florence; and a Pietà, by *Angelo Trevisano* of Rome.

L' Annunziata, near the Porta Ciera, distinguished as that of the Agostiniani Scalzi, contains a Virgin of the Rosary, by *Domenico Cardillo* of Messina; a picture of the Crucifix between St. Augustine and Sta. Monica, by *Giovanni Tuccari;* and an Annunciation in the style of Raphael, painted in 1585, and attributed to *Guinaccia.*

Annunziata de' Catalani, in a little square at the S. end of the Strada Garibaldi. The precise date and the origin of this church are unknown. It is traditionally of high antiquity and peculiar sanctity, by some supposed to have been originally a temple of Neptune, by others a mosque built by the Saracens; but Mr. Knight regards it as of Norman origin, second to the Cathedral in point of antiquity, and built prior to 1169, the first historic mention of it, and subsequently to 1062, the date of the Norman conquest of the city. It was originally called L'Annunziata del Castellamare, from its proximity to the ancient castle which guarded the harbour, but it derives its present name from the Catalans, who settled here under the Aragonese dynasty, because it was set apart for their special use. This church exhibits points of resemblance to the French Norman, and to the Romanesque. The exterior of its apse is decorated with two ranges of round stilted Norman arches, resting on small pillars with foliated capitals. Its W. end shows three very curious portals. Their arches are round-headed, but the side arches not only exceed the semicircle, but incline to the horseshoe form; they are also higher but much narrower than that in the centre. This has a deep plain sinking and a single moulding with acanthus scroll foliage. It rests on pilasters having Corinthian capitals, enriched above with a Greek pattern; and below bearing Arabic inscriptions inlaid with porphyry, but reversed, and not now to be read consecutively. At the angles below the moulding of the arch are two small shafts recessed in the Norman manner, and having Corinthian capitals.

The side doors differ from the central inasmuch as their jambs are quite plain, yet with Corinthian capitals. The abacus of that to the rt. is enriched with the dentil and egg and tongue moulding, that to the l. with a boar and wolf hunt. The label in each displays Greek mouldings, and rests on foliated brackets.

The Arabic inscriptions, which are seen also on the reveal face of the doorway, and which have given this church the reputation of having been a mosque, are evidently fragments of some Saracenic structure, probably a sepulchre. They record that "Messala, son of Haram King of the Alamids, was introduced into great glory," but as the inscription is imperfect, its sense cannot be ascertained.

The interior of the church is much modernized. Its form is a Latin cross with 3 aisles, divided by columns of granite or cipollino, with capitals of Byzantine Corinthian, on which rest round and stilted arches. At the angles of the pilasters which support the cupola are 4 very tall shafts, each composed of 2 slender columns, pointed, and with gilt capitals. Similar shafts in a double tier flank the apse. The cupola and roof of the church are modern.

In the l. transept is an Immaculata, by *Tommaso Montella.* The Sacristy contains a Last Judgment, by *Girolamo Macchietta*; a very early and curious picture of the Annunciation; and a half-figure of Christ, of the school of the *Antonj.*

Annunziata de' Teatini, in the Corso, was erected by Simon Carafa, Archbishop of Messina, in 1660, *Guarino* being the architect. The

façade is ornate but ugly; the interior is spacious, and lighted by a low dome, frescoed by *Giuseppe Paladino*, who also frescoed the vault of the tribune. The central fresco on the ceiling of the aisle is by *Filippo Tancredi*. Those in the Chapel of S. Gregorio Taumaturgo, representing the saint's death, and the plague ceasing at his intercession, are *chefs-d'œuvre* of *Andrea Suppa*, by whom is also the Trinity on the vault of the chapel. *Giovanni Fulco* of Messina painted the frescoes on the altar of the Crocifisso, which show the Cross appearing to Constantine, and the Emperor bearing that emblem in triumphal procession.

The high altar is enriched with agates. On the walls of the tribune hang the following pictures: on the rt. the Assumption and Purification, by *Giovanni Battista Quagliata;* and a Visitation, by *Giuseppe Paladino:* onthe l. the Assumption, by *Andrea Suppa;* the Birth of the Virgin, and the Presentation, by *Quagliata*. At the back of the altar is a nice Annunciation, supposed to be a copy of an early picture. Here are two marble monuments; one to the memory of the Archbishop Carafa (ob. 1676), by *Innocenzio Mangani;* the other in better style, erected in 1639, and adorned with a group of the Virgin and Child between St. John and a nun.

In the 3rd chapel to the rt. is a painted statue of the Virgin of the Conception, by *Michaele Panebianco*. The 1st to the l. contains an Assumption by *John Van Houbraken*. In the 3rd on this side is the Death of St. Joseph, by *Andrea Quagliata*, and an Adoration of the Magi, an early and simple picture. The l. transept has a painting of S. Gaetano receiving from the Virgin proofs of her maternal affection, by *Agostino Scilla*.

Attached to this church are several Oratories of different confraternities. The *Oratorio di S. Giacomo* has an altarpiece of the saint in armour riding down his foes, followed by a troop of knights not illustrating the Christian and chivalric doctrine of "parcere subjectis." It is attributed to *Quagliata*. Here is also a Presentation, by *Rodriguez*, better in colouring than in composition or drawing. The *Oratorio della Madonna della Grazia* contains some pictures by *Tuccari*, viz.:—Noah inebriated, Lot and his two daughters, Rebecca at the well, and Jael and Sisera. In the *Oratorio della Natività*, or *de' Forensi*, the altarpiece of the Nativity is by *Fulco*. The Visitation and Presentation are by *Tancredi*, both forcibly and richly coloured, but the former the better picture, and the *chef-d'œuvre* of the master. Of the frescoes of *Fulco* on the ceiling the 6 nude Prophets are worthy of notice.

Annunziata de' Teresiani, also called *La Madonna della Grazia*, in the W. of the city, is a small domed church of elegant architecture, raised in the 16th cent. The altarpiece is an Annunciation by *Deodato Guinaccia*, painted in 1551. The picture of the Virgin and S. Girolamo, is of the school of the *Antonj* of Messina.

Santa Barbara, a spacious nunnery on the Colle del Tirone, whose church, erected in 1575 by *Andrea Calamech* of Carrera, and repaired in 1726 and 1826, is gay with marbles, frescoes, and gilding. By *Letterio Paladino* are the St. Barbara and the Nativity of Christ; the death of St. Benedict is a *chef-d'œuvre* of *Giovanni Battista Quagliata*.

San Bartolommeo.—In the Strada Cardines, near the Porta Nuova. Here are a Martyrdom of the titular saint by *Francesco Comandè;* 2 pictures representing the saint's deeds by the *Cavaliere Calabrese*, and an early copy of the Conception of *Antonello*, the father of the Messinese school.

S. Biagio, in the Strada di S. Agostino, was raised from the designs of *Andrea Calamech*. The frescoes and the Virgin over the high altar are from the hand of *Letterio Paladino* (1691-1743).

Il Carmine.—Near the Università. The frescoes on the walls and in the tribune are by *Tuccari.* The best is the Ascension of Christ on the vault of the apse. Here was formerly the monument of *Polidoro Caldara da Caravaggio* (ob. 1541); now the only relic of this artist is a picture of the Lady of Carmel.

Santa Caterina di Valverde.—This nunnery, in the S. of the city, is supposed to occupy the site of an ancient temple of Venus. It was founded in 1330, but of the original church only the W. portal remains, which is pointed, and adorned with the double chevron and trefoils. The church was overthrown by the earthquake of 1693, restored in 1705, again destroyed by the earthquake of 1783, and lastly shattered by the bombardment of 1848. The picture of the Martyrdom of the titular saint is by *Menniti* of Syracuse (1577-1640).

La Cattolica, or *Nostra Donna del Graffeo*, in the Strada Primo Settembre, close to the Piazza del Duomo. The portal which faces the E. is pointed and plain; the window above it is enriched with the Norman chevron. Over it is the pompous inscription

"Catholica Ecclesiarum Græcarum Mater et Caput."

The building belongs to that portion of the Greek Church which is in communion with the see of Rome. The Greek "schismatics," as the large body of the Greek Church are termed, have a church in another part of the city. La Cattolica is of very early foundation, dating prior to 1168, when the Greek clergy removed to it from the Cathedral, which they had previously occupied. The plan of the church is a Greek cross, with a pointed apse at the back, a round apse in each transept, and a low cupola in the centre resting on pointed arches. The windows also retain their pointed forms. The interior was modernised in 1752. Here the Greek ritual is performed by a Protopapa, or High Priest. On a marble column which supports the high altar is a Greek inscription, "To Æsculapius and Hygeia, preservers, protectors of the city," which is also found on a column in the Cathedral. At the doorway stands a curious Byzantine *bénitier*, of red and white veined marble, adorned with arabesques, and having a Greek inscription round its rim. The church contains a monument to one of the Greek Protopapas, Leonardo Patè (ob. 1658), a very learned man, for 50 years professor of Greek and Latin in the University of Messina. In the Sacristy are two curious pictures; one representing Messina during the earthquake of 1693, with angels supporting the Cathedral and other churches, and the Virgin with her celebrated letter in hand compassionating the city from the heavens. The other, equally quaint, shows the Virgin with the Saviour and John the Baptist in glory watching over Messina.

The Greeks in Messina are numerous and inhabit this quarter of the city. They have retained peculiar privileges ever since the time of the Saracens, who allowed them the free exercise of their religion. The privilege of using their own ritual has been continued to them by the Popes, on the admission of their ecclesiastical supremacy. Since the 4th Lateran Council in 1225, however, the Greeks are supposed to conform to the Latin rite, the test of which was attendance once a year in the Cathedral to repeat a declaration of such conformity. The Protopapa is nominated by the Pope and confirmed by the Archbishop of Messina. He performs many episcopal ceremonies, but has none of the power of a bishop.

Santa Cecilia, in the Piazza dell' Ospedale, contains a large picture of the saint, esteemed a *chef-d'œuvre* of *Giambattista Quagliata.*

San Cosimo de' Medici, in the Strada de' Monasterj. Here is a celebrated picture, the *chef-d'œuvre* of *Alfonso Rodriguez* (1578-1648), representing Christ healing the impotent man at the Pool of Bethesda. The beauty of this piece is now little more than historical;

it has been nearly ruined by neglect and "restorations," yet you can still detect much excellence in the composition, drawing and chiaroscuro. The S. Francesco di Paola is by *Filocami*, and the Saints Cosmo and Damiano by *Giambattista Quagliata*. The high altar is flanked by monuments to Giovanni Impellizzeri, a celebrated physician of Messina (ob. 1741), and his wife, adorned with figures, among which that of Time breaking his sickle, by *Ignazio Buceti*, is the best.

I Crociferi, in the Piazza Garibaldi, has an ornate Composite façade, low and mean. The interior is in the same style, but simpler. The principal altarpiece is the Resurrection of Lazarus, by *Michelangelo Caravaggio;* a picture of considerable merit. In the 3rd chapel to rt. is a picture of St. Peter and St. Paul on the hills above Messina, kneeling before the Virgin in glory, by *Nunzio Russo* of Naples—not unlike Novelli in treatment, though deficient in harmony. Both of these saints are supposed to have touched at Messina on their way to Rome. In the l. transept is a S. Carlo Borromeo in adoration, by *Alfonso Rodriguez;* the carpet on the step of the altar is pointed out as very truthfully painted. This church contains also a Conception by *Quagliata;* a S. Camillo by *Giuseppe Paladino;* a Madonna by *Rodriguez*, and a Holy family by *Catalano* the younger.

S. Domenico, in the Corso, once rich in paintings and monuments, was burnt by the Neapolitan soldiers in the revolution of 1848, and nothing has escaped destruction save a bas-relief by *Andrea Calamech* on the altar of the Assumption. The church is now converted into a fruit warehouse. Within the convent are cloisters with an Ionic colonnade, and a statue of St. Dominic in the centre.

S. Dionigi, just off the Strada de' Monisteri, contains a picture of St. Denis, by *Stefano Sauto d' Anna* of Messina, signed and dated 1590, the only extant work of the master. The Madonna with the Infant is of the *school of the Antonj;* the St. Peter and St. Paul by *Polidoro Caldara*.

S. Elia, in the S. of the city. All the frescoes and pictures in this church are by the family of the *Filocami*, and are esteemed their best productions, especially the paintings in the tribune, illustrative of the life of Moses.

S. Erasmo, near Sta. Maria la Scala. The Virgin over the high altar is by *Catalano*, the elder.

S. Filippo Neri, in the Strada Cardines, with a façade of 2 orders, Composite and Corinthian, was commenced in 1648 on the design of *Guarino*. In the 1st chapel to rt. the Francesco di Sales is by *Tuccari;* the St. Sebastian Valfrè in ecstasy, in the next chapel, is by *Salvatore Lo Forte*, a modern Palermitan artist; and the Immaculata, in the 3rd, is by *Giuseppe Crestadoro*, also of Palermo. The 1st chapel on the l. contains a Virgin of Victory, by *Alfonso Rodriguez*, a curious picture. In the next chapel is a Pietà, by *Antonio Barbalonga*, which shows forcible colouring and good chiaroscuro, but the flesh is flat and stony. The principal altarpiece is by the same hand, and represents S. Filippo Neri in adoration of the Virgin, of more reputation than merit. In the Sacristy are an early Madonna, and a life-like portrait of his uncle by *Antonio Barbalonga*.

S. Francesco d' Assisi, near the Porta Boccetta, an early church which in its plain lancets reproduces the pointed style of the North, and which, if it stood in England, would be assigned to the reign of King John. But it was built at the latter part of the 13th cent., its foundation-stone having been blessed by Pope Alexander III. in 1254. It has suffered much from restorations, and though it retains its pointed forms in its arches and apses, these are overlaid with modern and incongruous ornament. The S. portal is pointed and has a single order, with the usual features of Sicilian Gothic.

The apses externally have tall lancet windows in deep round-headed sinkings. The interior is spacious, and in this respect S. Francesco is second only to the Cathedral among the churches of Messina.

To the rt. of the W. door as you enter, is a large and simple marble monument to Stefano di Patti, erected in 1587, forming at once a sepulchre and an altar. Above it is a picture of the Virgin and Child in glory, with St. Stephen and St. Joseph kneeling in the foreground, an excellent work, quite Raphaelesque in style and treatment, and of much earlier date than *Filippo Paladino* of Florence, to whom it is attributed.

The 1st altar to the rt. shows a picture of the Martyrdom of St. Ursula and her attendant virgins, attributed to *Suppa*. The 3rd has a Flagellation of Christ by *Catalano* the elder; a bold and effective picture, very Spanish in character. In the next is a bas-relief in marble of the so-called "Virgin of the Spasm," exhibiting the palms of her hands pierced with wounds. The figure is very curious, of Etruscan rigidity in the attitude and drapery, and of very early date and rude art. The 5th chapel on this side has a representation of the Stigmatisation of St. Francis, in chiaroscuro, drawn by *Salvadore d' Antonio*, father of the celebrated Antonello di Messina. The frescoes on the walls of this chapel are by *Tuccari*. In the 6th is a marble group of the Virgin and Child, ascribed to *Antonio Gagini*. In the 8th the martyrdom of St. Lawrence, by *Alfonso Rodriguez*, is of considerable merit.

The chapel of the Sacrament in the rt. apse, is adorned with frescoes by *Filippo Tancredi*, esteemed the finest frescoes of that master.

The high altar stands in the central apse, which has a pointed arch, but is surrounded with Composite pilasters. Here stands the sepulchral urn of Frederick III. of Aragon and Sicily, who died in 1377; and below it is an ancient sarcophagus, with a bas-relief representing the Rape of Proserpine. At the foot of the steps stand a pair of tall brass candlesticks like those in the Cathedral, and a lectern of brass, surmounted by a pelican, made at Antwerp in 1545.

Behind the chapel in the l. apse is a sepulchral monument of bronze gilt, erected in 1618 by D. Giovanni Lancia to his child-wife, who died at the age of 15. The sarcophagus, which rests on 2 lions, is adorned with beautiful reliefs of cherubs and foliage in the Renaissance style, and was once studded with gems, which have been transferred to the crown of the Immaculata. Mourning genii, with inverted torches, support and surmount the monument.

On the l. of the W. door is a large marble monument to Angelo Balsamo, Baron of S. Basilio, who died 1507. The baron is represented in chain armour, kneeling bareheaded in prayer, while a page behind him carries his sword. On the basement is a bas-relief of Neptune in a car, attended by Amphitrite, Cupid, and a satyr. Over all is a Corinthian canopy, rich with Renaissance ornamentation. The 2nd chapel on the l. has a picture of S. Antonino miraculously joining a foot to the limb from which it had been severed, by *Catalano il Vecchio*. Opposite this and by the same hand is the horse of St. Francis refusing the oats which are held to him, but devoutly kneeling before the Host. The altar here is decorated with Gothic tracery, and the arches in front of it are of the same style and date as the S. door. In the 3rd chapel on this side is a Nativity by *Mario Menniti* of Syracuse, by whom are also the two lateral pictures. Over the altar is a marble relief of the Nativity: the sculptor unknown. The 5th chapel contains a Virgin of the Letter, by *Alfonso Rodriguez*, with a view of Messina below—a nice, well-toned picture. In the adjoining chapel is a Virgin and Child, with S. Cosmo and S. Damiano, in religious ecstasy. It is by the hand of *Vincenzo Anemolo*, of Palermo, the pupil of Raphael; and in spite of some faults in drawing, it is a good picture, showing excellent feeling, a Raphaelesque treatment, and the rich mellow colouring in which the master excelled. In the next recess is a St. Buonaventura awakened

by an angel playing the violin and dancing on the table. The 8th chapel has a half-length of the dead Saviour, with heads of St. John, St. Joseph, and the Virgin. It seems but a portion of a large picture; a beautiful fragment on panel.

The convent adjoining the church has a modern façade of Italian Doric, designed by *Giacomo Minutolo*. The spacious court within the building is surrounded by a marble colonnade, frescoed by *Tancredi*; and in the centre is a statue of S. Antonio di Padova.

S. Francesco de' Mercanti. — Just above the Piazza del Duomo stands this little church or "Oratory of the Merchants," erected in 1626; it has but one altar, but its walls are covered with paintings and frescoes, so that it forms a small gallery of art. The large altarpiece represents the death of St. Francis, a striking picture, forcibly and richly coloured, and esteemed a *chef-d'œuvre* of *Bartolommeo Schidone*. The 6 pictures on the side walls are illustrative of the life and deeds of the saint. On the l. hand, next the altar, the series commences with his Birth; next it is his Baptism; and at the entrance he is represented first assuming the dress of his order. All three are by *Alfonso Rodriguez*, who in the central picture has introduced portraits of himself and his family. All are well painted, with much nature and force of colour, and with a Spanish-like treatment. The first on the rt. as you enter, representing the Temptation of the Saint by the devil under the form of a beautiful woman, is a rich piece of colouring, but certainly not by Rubens to whom it is ascribed. The figure of the saint as he jumps into the quickset hedge to avoid her blandishments is neither graceful nor dignified. The next picture on this side shows the saint on his deathbed, listening to an angel, who plays celestial music to him on a fiddle; and the last scene represents the Virgin appearing to St. Francis, who holds the Infant in his hands. Both are by *John Vanderbrack*, a Fleming, and a disciple of Rubens, buried here in 1665. On the wall opposite the altar, the Saint is depicted in adoration of the cross, seen in celestial glory; an expressive, low-toned, Spanish-like picture.

Eight frescoes by *Andrea Suppa*, illustrating the deeds and miracles of St. Francis, cover the walls below these pictures. The *pila*, or holy-water basin, with the angel supporting it, is from the chisel of *Acanio Lambertini*, in 1625.

San Francesco di Paola, on the shore outside the Porta Reale Bassa, which occupies the site of the early church of S. Sepolcro, was built soon after 1503. The gate of various marbles bears date 1646. The interior is divided into 3 aisles by Roman Doric columns of Sicilian granite. The roof is of dark wood, panelled and carved. Within the door to the rt. is the monument of a warrior reclining on his sarcophagus, a good work of the 17th cent.

The 2nd chapel to the rt. contains an Immaculate Virgin, by *Litterio Paladino;* the 4th on the same side a "Vergine del Soccorso," by *Onofrio Gabriello* of Messina, bearing date 1664. The high altar shows a picture of the titular saint, by the same hand. In the 6th chapel to the l. is a beautiful picture of the Virgin with the Babe in her arms—the sleep of infancy admirably portrayed. The 3rd chapel on this side from the entrance has a Holy Family, ascribed to *Onofrio Gabriello*. The 2nd contains a Pietà, called "The Holy Sepulchre," painted in 1520, by *Alfonso Franco* of Messina, who was at once architect, painter, and goldsmith. It is prized as one of the best pictures in Messina, for "the astonishing force and expression, the infinite variety of the countenances, and the boldness of the design." In the 1st chapel is a Holy Family, with St. Anthony of Padua, by *Giuseppe Crestadoro* of Palermo, dated 1650.

Gesù e Maria, outside the Porta Ciaera, contains an altarpiece of the Virgin with her Son, painted by *Filippo Tancredi;* and a Holy Family, by

Simone Comandè, highly esteemed by the citizens.

Gesù e Maria delle Trombe, near S. Lorenzo. A small church with a concave façade, laden with ornament. The interior is encrusted with marbles, green, red, and white, and with relieved decorations in excess, but in better style than usual. The small painted scenes are by *Niccolò Mazzagatti*. Four confession-boxes, richly carved, demand notice. The pictures behind the high altar are by *Giuseppe Paladino*. In the chapel to the rt. of this is a Pietà of the school of Ribera; a good painting in wretched preservation.

I Gesuiti, on the summit of the Colle Tirone. This grand pile was erected in 1574, as a noviciate for the order of the Jesuits. The church, founded in 1623, is in plan a Greek cross, covered with a dome. It is dismantled, and retains none of the works of art which once adorned it, beyond some angels in stucco by *Luca Villamaci* of Messina.

S. Giacomo, at the back of the Cathedral, an old church with a pointed doorway, supposed to have been raised on the ruins of an ancient temple, sacred to Orion, or to some unknown hero. It is now closed as a place of worship, and inhabited.

S. Gioacchino, in the Strada del Monte di Pietà, erected in 1645, is a small ch. of Composite architecture. The 1st altar to the rt. has a picture of the Shepherds, by *Giovanni Tuccari*. The 2nd has a S. Carlo Borromeo at his devotions, by *Barbalonga;* of small merit. Over the 3rd is a Crucifixion carved in cypress-wood, by *Santi Siracusa*. The 1st altar to the l. shows St. Gregory performing mass, by *Giambattista Quagliata*, dated 1639; a curious picture. The 3rd has a painting of St. Joachim and St. Anne, by *Alfonso Rodriguez*. Below it is a singular old painting of the Nativity, of early art, and bearing Greek inscriptions. On one side of the high altar is a Nativity, and on the other an Adoration of the Magi, by an unknown hand, but not inferior to any pictures in the church. The St. Hilarion dying is by *Agostino Scilla*, and esteemed a *chef-d'œuvre*. On the wall to the rt. of the doorway is a head of our Saviour in relief, with an inscription stating that it shed tears on four specified days in 1712. Against the pier to the l. are 2 small early pictures; an Annunciation in fresco, and the Death of the Virgin, on a gilt ground, with a Greek inscription. On the opposite pier are 2 small pictures of Byzantine art, both representing the Virgin, and Christ on the Cross, on gilt grounds. In the sacristy is a curious old Crucifixion, formerly in the Cathedral of Crete, but rescued from the hands of the Turks, and brought to Messina, in 1727.

S. Giovanni.—In the small Royal Chapel of this name, in the S. of the city, is a picture of Sta. Lucia, attributed to *Girolamo Alibrandi* of Messina (ob. 1523).

S. Giovanni Decollato, outside the Porta Boccetta, contains a picture of the Beheading of St John, by *Michel Angelo Caravaggio*. The S. Carlo Borromeo is by *Andrea Suppa;* the St. Nicholas, by an unknown hand.

S. Giovanni di Gerusalemme, in the Strada Garibaldi. The original church on this site dated from the 6th cent., having been erected by the desire of S. Placido, who in 541 was martyred, with his sister Scolastica, in the piazza in front. In the 9th cent. it was destroyed by the Saracens, on their conquest of Messina, but being again rebuilt, it was bestowed by Count Roger, in 1099, on the Knights of St. John of Jerusalem. The present edifice is of the Renaissance period; the façade, of Italian Doric, was raised by *Vincenzo Tedesco*, of Rome; the interior, in the same style, is from the designs of *Francesco* and *Curzio Zaccarella* of Narni.

The Chapel of St. John contains a marble monument to the Abate Francesco Maurolico, mathematician, philosopher, and historian, who was

born at Messina in 1494, and died in 1575. His bust, full of character, and apparently an excellent portrait, stands in a niche in the wall, and a long inscription records his honours and exploits in the fields of science and literature. His fellow-citizens regard him as a second Archimedes, and this opinion of his merits is recorded in his epitaph :—

"Te quoque Zancla tulit, Maurolyce, ne sit uno
Clara Siracosio Sicelis ora sene."

The pictures over the altars are chiefly by *Giuseppe Paladino* of Messina, and of small merit. On the high altar are the relics of S. Placido and his fellow-martyrs, discovered in digging the foundations of this church in 1588. A subterranean chapel marks the precise site of the discovery.

S. Giuseppe, in the Piano del Palazzo Reale, to the S. of the town, contains a picture of St. Joseph leading the Babe Jesus by the hand, from the pencil of *Polidoro da Caravaggio*. The altar-piece of the Virgin and St. Joseph is by *Antonello Riccio*.

S. Gregorio.—This church, attached to a convent of nuns, stands on the summit of an eminence above the Cathedral. It is supposed to occupy the site of an ancient temple of Jupiter. It was founded in 1542, and erected from the designs of *Andrea Calamech*.

The campanile is a spire surrounded externally by a corkscrew gallery, and surmounted by a mitre and cross-keys. It is a conspicuous and not elegant feature in Messina, as viewed from the Mole or Straits. The façade is of white and red marble, but tasteless and ugly. The view from the steps in front, commanding the city, the port, the straits, and the coast of Calabria, is truly magnificent.

The church is in plan a Greek cross, with a lofty dome in the centre. The whole interior—walls and pilasters—is encrusted with marbles and pietre dure of different hues, representing flowers and figures, not in relief as in the churches of Palermo, but inlaid, on a flat surface, as in Florentine mosaic. On the walls of the tribune are beasts and birds, fruit and flowers of their natural colours, inlaid on a blue ground. Other subjects—here a supper-table, there the head of John the Baptist—are thus depicted in stone. The custodia is of agates, lapis-lazuli, and other pietre dure. The roofs and cupola were frescoed by the brothers *Filocami*, in 1723. The Adoration of the Magi and the Circumcision, within the tribune, are by *Denis Godyn*, painted in 1682.

In the S. transept is the Virgin of Carmel, with St. Joseph, S. Liberto, and the youthful Baptist, by *Guercino*, bearing date 1665; a good picture in poor preservation. In the same chapel is a St. Gregory surrounded by angels, by *Barbalonga*, much vaunted by the Messinesi; it bears date 1636. In the same transept is a St. Sylvia borne by cherubs into the presence of the Virgin; by the brothers *Filocami*. In the N. or l. transept the St. Benedict between S. Placido and S. Mauro, by *Antonello Riccio*, is a brilliant picture, with a warm sunset glow. The little pictures illustrating the life of our Saviour, round the altar in this transept, are marked by simplicity and some by beauty. In the apse is a very early Virgin and Child, of Byzantine art, in mosaic on a gold ground, known as the "Madonna della Ciambretta." Around it are 18 small pictures on copper, by *Alessandro Fei* of Florence.

In the *parlatorio* are 5 pictures by *Antonello* of Messina; one, a Madonna and Child, on a gold ground, signed with his name and the date 1473; the others, an Annunciation, an Angel in half-length, St. Gregory, and St. Benedict. Here are also 5 seats of walnut-wood, elaborately carved.

Within the Convent, but not to be beheld by the male sex, are, a marble fountain adorned with sea-horses, sculptured by *Ignazio Brugnani*, in 1739, when only 20 years old; a diptych of the Last Supper, by *Stefano Giordano*, a pupil of Polidoro; a Resurrection, four Saints, and a Nativity by *Guinaccia*.

S. Liberale, a little church at the N. end of the city, contains a large pic-

ture of St. Anthony, and St. Paul the hermit, with the Virgin and Child in glory, by *Agostino Scilla.*

S. Lorenzo, below Sta. Barbara, has an altarpiece of the Virgin of Providence, surrounded by angels, bearing baskets of fruit; esteemed one of the best works of *Alfonso Rodriguez.* The Virgin with St. Catherine and St. Anthony of Padua is by *Giovanni Simone Comandè.*

Santa Lucia, opposite the church of the Spedale, contains several pictures by *Antonello Riccio.* A Madonna with the Child in her lap is the only work extant of *Tommaso d'Arso.* It has the portrait of the artist beneath, on a gilt ground. The S. Lucia is by an early and unknown hand.

La Maddalena, outside the Porta Nuova, on the road to Catania.—The original church on this site was built in 1086, and attached to an Hospice erected by Count Roger for the accommodation of Benedictine monks on their way to the Holy Land. According to other accounts it belonged to the Knights Templars till their expulsion by Clement V. in 1313, when it was given to the Benedictines. The present church was commenced in 1765, on the designs of *Carlo Marchionni* of Rome, but was not consecrated till 1847. Yet in 1848 it was burnt by the Swiss troops in their terrible march of 3 miles upon Messina. The façade, built of Syracusan stone, is of two orders, Composite and Corinthian, flanked by square towers, and with 3 grand portals of Sicilian marble; the whole simple yet imposing. The church internally is spacious and grand; in plan a Latin cross; it has 3 aisles, divided by massive piers faced with Corinthian pilasters, and a lofty dome at the intersection of nave and transepts, with small cupolas in the side aisles. The 1st altarpiece to the rt. is the Beheading of St. John the Baptist, by *Giovanni Fulco.* The 2nd is the Martyrdom of S. Placido and his fellows, by *Antonio Bova.* The 3rd shows the Magdalen at the Saviour's feet, by *Letterio Subba*, a modern artist. The 1st altarpiece on the l. represents S. Mauro rescuing S. Placido from being suffocated in a bog, by *Antonio Bova.* The next picture, representing St. John, is attributed to *Giorgio Vasari;* the conception better than the execution, the colouring feeble, and the picture much injured. In the l. transept is the death of St. Benedict, also by *Bova*, and one of his best productions; a sombre but mellow picture, like a work of the Spanish school. You are told that during the fire of 1848, which completely gutted the church, though the marble on this altar was utterly destroyed, the picture itself escaped without injury! The high altar shows the Adoration of the Magi, of the *Venetian school.*

La Madonna dell' Indirizzo, just within the Porta Nuova.—This little church is frescoed by *Antonio Bova.* The altarpiece is a Virgin, by *Catalano* the elder, rich in colour, but hard in outline; another picture, by the same master, represents the Virgin with S. Placido and his companions.

La Madonna della Lampedusa, opposite the Indirizzo, is covered with frescoes of scriptural subjects, from the hand of *Giuseppe Paladino* (1721-1794), which are esteemed his *chefs-d'œuvre* in fresco.

Santa Maria di Basicò, on the Colle Caperrina, near S. Gregorio. This church dates from 1531. The portal is of the Renaissance, and bears date 1583. It commands a magnificent view, in which the old octagonal tower of Guelfonia on its steep height forms the most prominent feature. The ceiling and dome of the church are frescoed by *Giovanni Tuccari.* The Descent of the Holy Ghost, on the 1st altar to the rt., is by *Agostino Scilla*, painted with much boldness and freedom. The Immaculata, on the next altar, is by the same hand, but not of equal merit. On the 3rd altar is a Sta. Chiara, by the brothers *Filocami.* On the 1st to the l. is a Nativity, by *Deodato Guinaccia* of Naples, dated 1580; a crude painting, like a faded fresco. The 3rd altar

on this side has an Adoration of the Magi, esteemed a *chef-d'œuvre* of *Francesco Comandè*. The Resurrection of Our Lord, over the high altar, by *Alfonso Rodriguez*, is spirited in design, forcible in chiaroscuro, and rich in colouring. The Assumption of the Virgin, and the Ascension of Christ, on the walls of the tribune, are by *Matteo Maggio* of Castroreale, and bear date 1665.

Santa Maria di Gesù Inferiore, outside the city to the N. This convent of Padri Osservanti, called "Inferior," to distinguish it from another of the same name higher up the valley, dates from 1643, though in some parts it bears traces of earlier architecture. The church has 3 aisles, divided by Roman Doric columns of granite, supporting circular arches, with a triforium and clerestory. The roofs of nave and transepts are flat, and of dark wood in coffers.

In the 4th chapel to the rt. is the Stigmatisation of St. Francis, by *Catalano* the elder, highly extolled by the citizens, but of little merit. The marble group of the Virgin and Child, of life-size, in the next chapel, is simple and good, in the style of Gagini. The last chapel on this side contains a St. Anthony of Padua, with the Infant Saviour, by *Comandè*. The 1st chapel on the l. has a Circumcision, the only work extant of *Salvatore Mittica*, bearing his name and the date, 1506. The head on the rt. of the picture, with moustache and short beard, is said to be a portrait of the painter. In the 2nd chapel is a Virgin of Carmel with St. Catherine and St. Anthony, by *Filippo Paladino* of Florence; with the tameness and want of expression characteristic of the master. In the 3rd is a Descent of the Holy Ghost, ascribed to *Catalano* the elder, and dated 1614. The Vision of St. Francis in the 6th, and the Nativity in the 7th chapel on this side, are by the same hand; all void of chiaroscuro, feeble in treatment and colouring, without elevation or grandeur. The Adoration of the Magi in the last chapel is by *Gaspare Camarda* of Messina. The frescoes on the ceiling of the tribune are also by *Catalano*. The choir contains 2 monuments of Luna marble, raised by a Marquis of Scaletta in the 16th cent. to his wife and children. Each sarcophagus is adorned with reliefs, supported by weeping genii, and surmounted by the statue of a Virtue. On the pier to the l. of the dome, protected by an iron grating, is "a piece of the olive to which Christ was bound in the house of Anna." On the opposite pier is a very early picture of the Madonna, on a gilt ground.

In the refectory of the convent is a large picture of the Last Supper, by *Alfonso Rodriguez*, which, after having long been forgotten under a coat of whitewash, was brought to light again in 1838. It bears the name of "F. Petronius de Messana, 1617," who is supposed to have been the superior of the convent at that period. It is esteemed the *chef-d'œuvre* of the master, and in truth is a fine picture, well composed, forcibly coloured, and with well-arranged chiaroscuro; but spoilt by a want of elevation and dignity in the countenances, and vulgarised by figures in the dress of the 17th cent. Some of the heads are evidently portraits; and in the figure behind the disciples on the extreme l., with beard, moustache, and deep collar, the painter is said to have portrayed himself.

Santa Maria di Gesù Superiore.—This convent also belongs to the Padri Osservanti. Over the high altar is a nice marble group of the Virgin and Child, by an unknown hand. Two monuments of the families of La Rocca and Staiti demand attention, especially the latter. On an elegant sarcophagus sits the figure of Andreotti Staiti, mourning for his 2 sons, who lie stretched at his feet. The date of the monument is 1553; the art is worthy of the period; sculptor unknown. Opposite is the monument of Antonio La Rocca, who died 1542, at the age of 94, and is represented as an old bearded warrior, in armour, reclining on his sarcophagus. A stone in the pavement of the church covers the remains of Galeotti Bardaxi, a celebrated warrior in his day, described in his epitaph as "for-

tissimus et invictissimus," who died 1495. In the grounds attached to this convent are the remains of some ancient baths, but the thermal waters which supplied them are now used only to tan leather.

Santa Maria Maddalena delle Donne Convertite, close to the Monte di Pietà, contains a good Deposition on panel, of the *Flemish school*, and of the 16th cent.

Santa Maria della Scala, to the W. of the city.—The nuns, who had previously inhabited the convent of Our Lady of the Ladder in the ravine below the Telegraph, whose picturesque ruins are now known as La Badiazza, after the plague of 1347 removed into the city, and occupied this church, which was erected by Frederick II. of Aragon, at the commencement of the 14th cent. "Yet it in nowise resembles the 14th cent. buildings of France and England. It has no deep mouldings, and in all its ornaments and accessories, the Greek touch, and the Greek character are conspicuous."—*Gally Knight.* The lower portion of the church is constructed of small regular masonry, neatly rusticated, crossed by a flat band of diaper-work, and topped by a twisted stringcourse. The W. portal is pointed, the outer order partaking of the character of Northern Gothic, the inner having flat jambs and a lintel enriched with figures and vine-foliage, very simple and delicately carved. Over the door is a pointed window, with crocketed label, and a trefoil corbelling beneath it. The same ornaments are seen in the pediment of the façade. The N. door is of Renaissance architecture. In the lunette above it is a bas-relief of the Virgin pointing to a small ladder surmounted by a cross. The veneration of the Messinese for the Virgin of the Ladder is of ancient date. In the Wars of the Vespers their battle-cry used to be, "Sicily! Aragon! Mary of the Ladder of Messina!" or "Jesus Christ, and Our Lady of the Ladder!"

The interior of the church is modernised, and is gay with stuccoes and gilding. The walls and tribune were once covered with frescoes by *Bova*; but few portions of them survived the earthquake of 1783. On the wall to the l., as you enter, is a circular relief of the Virgin and Child, by *Luca della Robbia*, called "La Madonna delle Frutta," from its framework of fruit. The 1st chapel to the l. contains a Marriage of St. Catherine, surrounded by a concert of angels, by *Antonino Biondo* of Messina; a nice picture, but rather hard. The St. Benedict in the next chapel is by the *Cavaliere Mattia Preti.*

S. Michele, a little church on the hillside, below the Gesuiti, has an early Madonna of the school of the *Antoni*, and a St. Michael, by *Biagio Giannotto*, with the date 1618.

S. Michele, in the Strada de' Monasteri.—This church, on the plan of a Greek cross, with a dome in the centre, is the work of the architect *Simone Gullì.* The large altarpiece of the Ascension, is by *Barbalonga*, and is extolled by the citizens more than it deserves. The paintings in the tribune are by *Domenico Maróli.*

Il Montalto, or *Sta. Maria dell' Alto*, on the high ground by S. Gregorio, was founded in the time of Peter I. of Aragon. A granite column in the vestibule, with a Norman capital of white marble, supporting 2 elliptical arches, is the only fragment visible of the original edifice. The church is gay with colour and gold. The frescoes on the roof are by *Giuseppe Francesco Subba*, 1807. In the tribune are 4 pictures by *Placido Celi*—the Nativity, the Prophet Isaiah, the Adoration of the Magi, and King Solomon; the first two the best, and superior to the works of many of the Messinese school. On the l. of the church is a small half-length Holy Family, ascribed to Titian; and probably of the *Venetian school.* The Virgin full of grace and simplicity, the Child on her lap playing with her hand, Joseph leaning over behind, form a charming group, with which the figure of a youth in mediæval armour

is somewhat incongruous. It has suffered much injury, but has been an excellent picture. The Babe, the portion best preserved, is beautifully painted, and his leg is capitally foreshortened. Here is also a Visitation by *Cardillo* the elder, one of the earliest of the Messinese school, who flourished about the year 1400; it is much injured, yet betrays nice feeling. It is the only work of this master extant.

Monte Vergine, in the Strada de' Monasteri, a lofty and handsome church of Italian architecture, with walls and pavement adorned with marbles of various hues, in good taste. The high altar is particularly rich in marbles, and the balustrade of different lavas, agates, and alabasters, is to be admired. The church dates from 1457, but its present architecture and decorations are of later date, and from the designs of *Giovanni* and *Niccolò Maffei*. The altarpiece, representing the Virgin and Child in glory, with St. Francis and St. Clara beneath, is by *Giambattista Quagliata*. The frescoes throughout the church are by *Letterio Paladino*, executed in 1736, when he was fresh from the study of the Caracci.

S. Niccolò, in the Corso, near the Post Office, a spacious church of Italian architecture, erected in the 16th cent. on the designs of *Andrea Calamech*. The colossal statues of St. Peter and St. Paul, which flank the doorway, and are of wood painted to resemble stone, are also by *Calamech*. The church has five aisles; the central one flanked by Roman Doric columns of grey marble; the two on each side, separated by piers, covered with marbles of various hues, inlaid in arabesque patterns. Over the choir rises a dome, quite unadorned; the upper part of the church, indeed, in its plainness is in strong contrast with the elaborate richness of the lower part.

The inlaid work of marbles and agates in the chapel of the Magdalen, the 4th to the rt., is worthy of notice. The high altar with the screen above it is also rich in native marbles and lavas; the altarpiece is the Presentation, by *Catalano* the elder. The chapel to the l. of this contains an old picture, of the same subject, by *Alibrando*, signed "Jesus Hyeronymus de Alibrando Messanus, 1519." The portrait of the painter is seen in the head of the man to the rt. in a red cap. With some merit of composition and design, the picture is spoilt by vulgar figures and incidents, and by attempts at difficult and unnatural attitudes. In chiaroscuro and colour it is also very defective, resembling in tone rather a cartoon, or a very old print, than a painting on wood. In the l. transept is an old picture of St. Nicholas enthroned, with 8 small scenes illustrative of his life around it; of the *school of the Antonj*.

S. Orsola, without the walls, on the road to the Capuchin convent, contains an altarpiece of the Martyrdom of the Saint, painted by *Agostino Scilla*, *Catalano* the younger, and *Giovanni Fulco;* the heavenly host in glory being from the hand of the last.

La Pace, in the square just below the Strada de' Monasteri, is so called from belonging to a Confraternity instituted for the purpose of settling disputes, and making peace between members of the same family. The ceilings are frescoed by *Giuseppe Paladino*. The picture over the high altar is esteemed among the best by *Mario Menniti*. In a chapel near the sacristy is a painting of Saints Simon and Jude, by *Riccio;* and in the sacristy itself is one of Saints Cosmo and Damiano, by *Vincenzo Anémolo* of Palermo.

S. Paolo.—Opposite Rocca Guelfonia, and on the hill above Monte Vergine, stands this small but pretty church of Italian architecture, adorned with marbles of various hues, rich yet chaste in effect. The frescoes on the roof, illustrating the life of St. Paul, are by *Andrea Suppa*. On the 1st shrine to the rt. the Martyrdom of S. Placido and his sister is by *Domenico Maróli* of Messina (1612-1674), a pupil and imitator of Paolo

Veronese. Though greatly injured, this is a good picture, forcible and rich in colour and full of expression, but not agreeable to contemplate. The Marriage of St. Catherine, over the next altar, by *Onofrio Gabriello*, painted in 1664, wants spirit and ideality. The 3rd altar has a Virgin of the Letter by *Catalano* the younger, dated 1602. Over the opposite shrine is the Conversion of St. Paul, by *Antonio Barbalonga* (1601-1650), a good work of the master. The 2nd altarpiece to the l. shows Angels weeping around the Cross, by *Andrea Suppa*. Over the 1st altar on this side is a St. Benedict destroying idols, one of the best works of *Agostino Scilla*, showing his usual confusion in the composition and chiaroscuro, yet much merit in individual figures.

S. Paolino, on the S. of the city, has an altarpiece of the titular saint, by *Giambattista Quagliata*.

S. Pelagia, near Sta. Maria di Basicò, contains nothing of interest beyond a picture of St. Helena discovering the Cross, the only work of *Cesare di Napoli* now remaining in this his native city.

S. Pietro and *S. Paolo*, opposite the Archbishop's palace, contains a picture of the Virgin with the titular saints, by *Alfonso Rodriquez*. The Souls in Purgatory is by *Placido Celi*, and the St. Eleutherius by *Antonino Filocamo*.

La Pietà.—The church attached to the vast Hospital of this name is in plan a Greek cross, with a dome in the centre. Over the High Altar is a large Pietà, by *Antonio Barbalonga* of Messina (1601-1650), one of the best works of the master; a fine picture, with much of the manner of Domenichino. On a side altar is an early painting of the Virgin and Child with saints by an unknown hand.

S. Rocco, a small church in the Strada de' Monasteri, contains a Madonna in the style of Raphael, by an unknown master, which is flanked by St. Peter and St. Paul, by *Antonello Riccio*.

Spirito Santo, just outside the Porta Ciaera, is attached to a convent of Cistercian nuns, founded in 1291. The church is of much later times, and is gaudy with stuccoes, gilding, and frescoes. On the 1st. altar to the rt. is a Descent of the Holy Ghost, esteemed one of the best works of *Antonello Riccio*. Over the adjoining altar is an early Madonna on a gold ground, ascribed by some to *Antonello da Messina*; a sweet picture in poor preservation. On the wall between the 1st and 2nd altar is a picture of a saint, surrounded by small scenes, of the *School of the Antonj*; and over the opposite door is a small panel painting of the Preaching of St. John, of the *School of Raphael*. The sacristy contains an early picture of St. Bernard on a gilt ground.

Santo Stefano, outside the Porta Boccetta, a church whose foundation dates from the 7th cent., has some pictures of the *School of Polidoro*, but its chief interest lies in its being the burial-place of the French who were massacred in Messina during the celebrated Vespers of 1282.

La Trinità.—In the Hospital of this name, near St. Angelo de' Rossi, pilgrims of every description are received and entertained for 3 days. The church contains the *chef-d'œuvre* of *Deodato Guinaccia* in the picture of the Trinity over the high altar.

La Vergine di Porto Salvo, outside the Porta Reale Bassa, contains as its chief altarpiece an Immaculata by *Maria Menniti* of Syracuse. In the 2nd chapel to the l. is a Visitation, by *Federico Baroccio*. The statue of the Conception in the next chapel is of the *School of Bernini*. The frescoes are all by *Giovanni Tuccari*.

La Vergine di Porto Salvo, a second church of the same name, stands in the suburb of S. Leo. It contains a Madonna by *Catalano* the elder.

Le Vergini Reparate, a very small church close to Santa Teresa, said to stand on the site of an ancient temple of Venus. It contains a picture of "Our Lady of Victory," by *Niccolò Francesco Maffei* (1590-1671), and a Madonna, by *Mario Menniti* of Syracuse (1577-1640). The church is attached to a "conservatory" for the education of orphan or foundling girls.

Religious Festivals.

The "Virgin of the Letter" has two festivals held in her honour in Messina. On the 3rd June, the anniversary of the day on which she wrote her memorable letter, her image, laden with a profusion of jewels and trinkets, is borne through the streets in solemn procession under triumphal arches raised to her honour. The proceedings commence at 11 A.M., and close at 4 P.M.

Festa della Barra.—But the great fête of the Virgin in Messina is in August, to commemorate her Assumption, the celebration of that event being postponed from the beginning of July to the middle of August for the convenience of the peasantry, who, having by that time completed their labours in the fields, resort in crowds to Messina. "A magnificent pageant then takes place, called the Fête of the Barra, and occupies three days (from the 13th to the 15th); when, among other conspicuous objects, the eye is arrested by the incongruous introduction of the giants Mata and Griffone, intended as representations of Zanclus and Rhea (the fabulous founders of Messina). A huge stuffed camel is paraded through the streets, followed by horsemen in the Saracen costume, as a symbol of the expulsion of that race; and a gorgeous galley, constructed at great expense, commemorates the miraculous arrival of some vessels laden with corn, during a scarcity occasioned by the great concourse of strangers from all parts to witness this festival, and which, having discharged their cargoes, disappeared. The most curious feature of the whole spectacle is the Barra itself, representing the supposed Assumption of the Blessed Virgin, a miracle never thought of until nearly 800 years after her death. It is a species of car, about 40 feet in height, supported by iron machinery, and fancifully decorated. The base represents a sacred tomb, in which is a choir chanting over the body, while the twelve apostles are in attendance, personated by youths of good families, of from 12 to 15 years of age; and above them is a circle that revolves horizontally, with children attached to it representing angels, under a large sun and moon that turn vertically, with 6 infants, as cherubim, suspended at the ends of the principal rays. In the centre is a mass of clouds supporting an azure globe, with gilt stars, surrounded by other children in white dresses decorated with various coloured ribbons, as seraphim, and above the whole stands the Almighty, in a rich gold brocade, sustaining on his hand with an extended arm the soul of the Virgin, personified by a beautiful little girl in white silk pantaloons studded with gold stars. It need scarcely be added that when this unwieldy machine, with its legion of living angels in rotary motion, is tottering along in procession, attended by nobles, senators, soldiers, priests, and monks, in all their varied costumes, amid colours flying, bands playing, guns firing, and the whole populace praying, crying, and shouting, a most novel and singular scene is presented, and one that but for the palpable blasphemy of it, would be very amusing."—*Smyth.* The introduction of the camel into this procession is said to commemorate the fact that Count Roger, when he had wrested Sicily from the Saracens, made a triumphant entry into Messina mounted on a camel gaily caparisoned in the Arab fashion. Coins, representing him thus mounted, and bearing his standard, were then struck at Messina in his honour. At 2 P.M. each day there is a horse-race in the Italian style along the Marina, and at night the city is illuminated, and all Messina is in the streets. In

the evening of the 14th the cathedral is also lighted up with more than 8000 wax-tapers, and makes a brilliant spectacle. The procession of the Barra takes place on the afternoon of the 15th.

"During the following week the principal performers in this celestial drama pay their visits to the inhabitants in full costume to receive their contributions. As all these children are considered sacred, and under the peculiar patronage of the Madonna; a place upon the machine is eagerly sought for by their parents; and a ray of the sun or moon brings no inconsiderable profit to their proprietors."—*Hughes.*

Public Buildings.

Palazzo di Città, formerly called *Palazzo del Comune*, or *Palazzo Publico*.—This building, whose western front fills one side of the Piazza Garibaldi, on the other side faces the port, occupying the centre of the long range of the Palazzata on the Marina. Its architecture on this front corresponds with that of the range, having a single order of tall Ionic columns, resting on a rusticated stylobate, with the addition of a pediment, in which is inscribed its name, "Palazzo di Città." On the land-side it shows two orders, Doric and Ionic,—a neat but imposing façade. The spaces between the columns on the ground floor are filled with handsome iron gratings; the Court within is adorned with marbles, and with casts from the antique and from Canova. Here is the Bank, with other public offices. A handsome double staircase of white marble leads to the first floor, where the Judges of the Circondario hold their sittings. On the second floor is the office of the Intendente, or, as he is now called, the Prefect of Messina. On the top floor are various administrative offices, and here are preserved the archives. Pictures by the brothers *Subba* adorn the galleries. The present edifice occupies the site of one erected by Jacopo del Duca, and esteemed the most beautiful of all the works of that architect. That was overthrown in the great earthquake of 1783, and this was commenced in 1807 under Ferdinand I., and completed in 1829, under Francis I., the architects being *Giacomo Minutoli*, *Antonio Tardi*, and *Andrea Arena*.

Palazzo Reale.—At the southern extremity of the Marina once stood the Royal Palace, which was of remote antiquity, rebuilt by Count Roger on his conquest of Sicily, restored by Frederick II. of Aragon in 1309, and again in the Renaissance style in the 16th century. Here the Emperor Frederick in the 13th cent. held his court, and here he cultivated and patronized the muses in their infant struggles towards a national development. Here, in Dec. 1282, soon after the massacre of the Vespers, was arranged a strange duel between Charles of Anjou and Pedro of Aragon. Charles accused Peter of having entered and occupied Sicily by treachery and against right, without first declaring war. Peter defended himself, maintaining that the occupation of Sicily, and everything else he had done against Charles, was no stain on his honour, and no cause of shame before the eyes of honest men. Peter even offered to fight without armour, while his adversary should come fully armed. It was arranged that the kings should meet on 1st June, 1283, at Bordeaux, which then belonged to England, each accompanied by 100 knights, and fight in the presence of King Edward I. or his deputy, pledging their faith to abstain from all mutual injury or offence in Gascony before and after the duel, and that whoever failed to present himself with his champions should be henceforth held "vanquished, perjured, false and faithless, a defaulter and a traitor, and fallen from the name and honour of a king." The duel never came off, owing to the perfidy of Charles, though Peter did not fail to present himself in the lists on the day appointed. The palace was injured during the civil dissensions of the 17th century, and subsequently destroyed by earthquakes, and the Porto Franco, or bonded ware-

house of Messina rose on its ruins, a small fragment of which alone remains embedded in the modern edifice.

Palazzo Arcivescovale, in the Strada del 1 Settembre, in the S. of the city. On this site once stood the ancient Cathedral of Messina, dedicated to St. Nicholas, founded before the invasion of the Saracens, and rebuilt by Count Roger. Even after the erection of the present cathedral, the Roman Catholic Bishop was obliged to content himself for some time with S. Niccolò, the new building remaining in the hands of the Greek clergy. But in 1168 the latter were transferred to La Cattolica, and the former removed to the present cathedral. S. Niccolò was restored as a church in 1509, in the Renaissance style. It is all now in ruins, utterly destroyed by the earthquake of 1783. In the court are a fountain of the time of Philip III., decorated with dolphins, a broken arch, a cinquecento doorway, now leading into a stable, the S. end of which shows a pointed window, and an old battlemented wall at the back of the court. It was on the tower attached to this church that the banner of the cross was first displayed, on the capture of the city from the Saracens. This tower was struck by lightning in 1371, and among the ruins was found the two-handed sword of Jacopo Saccano, one of the Christians who invited the Normans to the conquest of the island, together with the very letter of invitation sent to Count Roger, written on parchment. The actual palace of the Archbishop is a modern edifice, only just completed, from the designs of *Antonio Basile*. Adjoining it is the

Seminario de' Chierici, a heavy building with a Doric portal, containing a choice library of rare works.

La Zecca stood in the Strada Cardines, close to S. Filippo Neri, but few remains of the old building are now extant. The grand portal, however, is still standing. Messina enjoyed in very early times the privilege of coining money; a privilege confirmed by Frederick III. in 1375, by Queen Mary in 1395, and by Alfonso the Magnanimous in 1423 and 1451.

Monte di Pieta, in the upper part of the city, below the Rocca Guelfonia. This institution was established in 1541 for the purpose of comforting those condemned to execution, of releasing imprisoned debtors, and of providing for poor girls of noble family; but in 1581 it became what it still is, the public pawnbroker of Messina. There are 3 other similar institutions in Messina on a much smaller scale. The façade is of Doric architecture. Within the spacious court the portico with coupled columns, and the double staircase leading to the church, were raised in 1741 by *Antonino Basile* and *Placido Campolo*. The figure of Abundance on the staircase is by *Ignazio Buceti*, from the designs of *Campolo*.

The church is surrounded on 3 sides by a portico. The frescoes in the interior are by *Filippo Tancredi*, in 1707. The Pietà on the high altar is by *Deodato Guinaccia*. One of the chapels adjoining is frescoed by *Campolo;* the other contains a half-length of Christ bearing his cross, the only extant work of *Jacopo Vigneri*, of Messina, though it has been attributed to Giulio Romano.

Spedale della Pietà, in the large Piano di Santa Croce, within the Porta Imperiale. It was commenced in 1542, on the designs of *Antonio Sferrandino*, and of *Giovanni Carrara*, of Messina, but was not completed till 1605, other architects of note, *Giovanni* and *Niccolò Maffei*, of Carrara, *Andrea Calamech*, and *Francesco Zaccarella*, of Narni, lending assistance. It is a massive pile of 3 stories, 352 feet square, of simple and chaste architecture. The principal entrance was designed by *Giovanni Maffei*. The central court is laid out as a Botanic Garden, where rare and exotic plants receive careful cultivation. The hospital serves for both civil and military patients, as well as for foundlings. Its revenue is 23,530 ducats, or about

4000*l.* a year. In 1839 this hospital received 2870 patients of both sexes, besides 58 foundlings. The Spezierία contains some fine specimens of majolica. The church has been described at p. 500.

Lo Spedaletto, or *Ospizio per gli Stropiati poveri*, as it calls itself, outside the Porta Ciera, was erected in 1827 by Giovanni Capece Minutolo, Prince of Collereale. Its revenue amounts to 12,863 ducats, or 2150*l.* In this institution about 150 cripples, who are unable to support themselves, are maintained. Their infirmities, however, proved no protection to them against the Neapolitan troops on their assault of Messina in 1848, for many of these poor wretches were shot, sabred, or thrown from the windows.

Università degli Studj.—This is a large pile of two stories, of Roman Doric architecture, founded by the Jesuits in 1548. It encloses a large oblong court, surrounded by a double colonnade, of a style corresponding with that of the exterior. The whole is from the designs of Padre *Natale Masuccio*, a Jesuit of Messina, who rebuilt it after the destruction of the original edifice by the earthquake of 1783. This university has 33 professorships, and possesses the power of conferring degrees. On the upper floor is the

Biblioteca.—This Library, of about 20,000 volumes, is open to the public daily, save on Sundays and Thursdays, from 7·30 to 11·30 A.M. Among the rare and early printed works are *Homer*, in folio, Florence, 1488.—*Varro, Columella*, &c., in one vol. fol. Venet. 1472.—*Ovid*, Venet. 1474.—*Life of St. Jerome*, Messina, 1498.—Among the MSS. are, *Aristotle's Ethics*, in Latin, translated by Leonardo Aretino, on vellum.—*St. Matthew's Gospel*, with commentaries, in triple columns.—*Psalter*, black-letter, illuminated, about 1470.—*New Testament*, in Greek, on vellum, 4to., about 1300.—Latin Commentary on *Terence*, beautifully written, at Zaragoza, 1446.—*Plutarch*, in Latin, beautifully written on vellum, with illuminated initials, 1460-70.—*Storia delle Guerre Civili di Messina*, 1652-8, by Fra Lo Caseio di Palermo, a beautiful MS. never published.

Museo Peloritano.—The University contains a collection of Natural History, a Gallery of Paintings, and various objects of ancient art.

The Gabinetto di Storia Naturale.—Here is a large collection of Sicilian shells and minerals, principally specimens of native sulphur and strontian, and of lavas from Etna, Stromboli, Lipari, and Graham's Island. Small collections, containing 85 specimens of shells or minerals, can be purchased of the Director, Signor Campanella, for 15 piastres.

The Gallery of Paintings consists of a number of works of the Messinese and other schools, but none of superior merit. Commencing with the 1st Room, on the wall to the l. as we enter, we have St. Gregory saying mass, of the *School of Polidoro;* hard and dry, but expressive.—Two small pictures of the Immaculata, by *Andrea Quagliata.*—A Madonna and Child, on gold ground, carefully painted, by *Francesco Cardillo*, the goldfinch in the foreground being the master's signature.—The Martyrdom of S. Placido and his sister, of the *Messinese school.*—The Virgin praying over her Child, said to be the last picture in tempera painted by *Antonello da Messina* (born about 1420), who introduced into Italy the art of painting in oil, which he had learned in the Netherlands from Johann Van Eyck; a pleasing picture in poor preservation.—"All the Saints" around the Madonna, inscribed with "*Petrus Raffa*, 1560;" more curious than good.—Several landscapes of the *Neapolitan school.*—The Raising of the Widow's Son, by *Mario Menniti*, of Syracuse (1577-1640), a large picture crowded with commonplace figures in great confusion.—Christ and St. Thomas, and Christ with the disciples at Emmaus, by *Alfonso Rodriguez* (1578-1648); great force of colour and chiaroscuro, with much life and nature, but a lack of dignity and elevation.—Mutius Scævola, by *Ricciardo della*

Notte, spoilt by restorations.—Rape of Tamar, by *Maróli*.—The "Madonna of Idria," or the Virgin sitting in a water-trough, carried by two monks, by *Battista d'Aliotta*, 1564. Opposite is a fresco of the Madonna enthroned, by the same hand, and bearing the same date.—A Pietà, with the Magdalen and angels, by "*Laurentius Calamech*, 1587."

Second Room.—St. Placido directing the building of a Convent.—The Slaughter of the Innocents, by *Alfonso Rodriguez*, displaying his characteristic force and spirit.—A number of early pictures of small size; among which are a St. Nicholas, of Byzantine art, in tempera; a Crucifixion, with very curious accessories.—Another, with the Virgin and St. John at the foot of the cross, very early, but well painted.—Portrait of Alfonso Rodriguez, by one of his school.—The Madonna and Child, by *Antonello da Messina*, "the first picture in oil painted in Italy, about 1450," a beautiful piece, with the richness and warmth of the Venetian school, to which the master belonged.—The Transfiguration, by *Antonio Catalano*, called *L'Antico* (1560-1605), feeble in design, and washy in colouring.—The Madonna and Child on a throne, with St. Peter and St. Paul, by *Gaetano Riccio*, recently restored.—A small Pietà, attributed to Rubens!—A triptych of the Raphaelesque School, incorrectly ascribed to Andrea del Sarto, representing the Virgin, the Child, and the Baptist; a pretty picture, injured by restorations.—A Deposition, said to be copied from Titian, by *Giov. Simone Comandè* (1580-1626).—St. Jerome, by *Alibrandi* (1470-1523).—Rebecca at the well, Eli and his sons with Samuel, Ahasuerus and Esther, David and the Amalekite, the Murder of Amon, Saul hurling his spear at David,—all by *Agostino Scilla* (born 1629); much power, and freedom in the drawing, boldness and breadth of composition, and dignity in the heads and figures.—The Martyrdom of S. Placido and his Companions, by *Van Houbracken*, a Fleming.—A Presepio, by *Polidoro Caldara*, of Caravaggio (ob. 1543). The shepherd in rags, to the rt., brought in by Joseph, is the portrait of the artist's servant Tonno, who robbed and murdered his master, and was hanged accordingly. The figure of the Almighty above is by *Deodato Guinaccia* (ob. 1585), the pupil of Polidoro.—The Calling of St. Peter and St. Andrew, by *Giov. Simone Comandè*.—St. Erasmus, on a gilt ground, of the *School of Antonello*, dated "1452."—St. John and St. Matthew, large and bold heads, by *Scilla*.—The Immaculata and the Dispute on the Conception, by *Quagliata* (1600).—The Parting of S. Placido from his family, by *Catalano* the younger.—The Mother of Mercy, by *Antonello Riccio* (1570).—S. Pietro Alcantara borne to the Cross by angels, by *Domenico Maróli* (1612-1674).—Two large landscapes, by *Salvatore Rosa*.—A Virgin and Child, by *Francesco Cardillo*, "1544."

In an adjoining room is a collection of odds and ends—a few Greek vases of no great beauty, from various ancient sites in Sicily, with some Roman pottery,—2 long rods of ivory, cleverly etched with figures and views,—a small model of the Antonine Column at Rome, the work of a prisoner,—a beautiful bowl of oriental agate,—and sundry *lusus naturæ*, preserved in spirits.

On the ground floor is a collection of fragments of Sculpture and Architecture. In the outer room are—a fragment of an Egyptian figure in basalt, found in the Port of Messina—four slabs with Greek inscriptions about 270 B.C., found at Taormina, recording the monthly expenditure of three magistrates, and throwing light on the internal administration of the Greek cities of Sicily before their conquest by Rome—large square bricks stamped with Greek inscriptions—several Greek inscriptions found near Messina—Cuphic inscriptions, brought from Egypt by General Graham—a doorway of Sicilian Gothic from the convent of the Knights Teutons, with foliage and animals mixed on the jambs, and the Almighty on the apex of the arch surrounded by angels. In the inner

room is a model of the Senate-House of Messina. Around the walls are many casts from the antique—bas-reliefs from ancient sarcophagi—a boy's head, of reddish marble, of Greek art—a cast of Napoleon's face after death—Norman capitals—fragments of various monuments in Messina destroyed by the bombardment of 1848.

Theatres.

Teatro Vittorio Emanuele, in the Piazza on the Strada Garibaldi, which takes its name from the building, is a neat structure of white stone, Roman Doric in the lower story, and Ionic in the upper. The frieze bears the inscription—

"Heic populo Musæ, heic præbent spectacula ludi."

The interior is pretty, decorated with such taste as to render it rich, yet chaste, gay, but not gaudy. It contains 5 tiers of boxes; the price of one for a night is only $2\frac{1}{2}$ piastres.

Teatro della Munizione, below the Monte di Pietà, a mean little building, originally the *Sala d'Armi*, but converted into a theatre in 1724, and the principal building of the kind in Messina, until the erection of the Teatro Vittorio Emanuele.

Teatrino della Pace, a very small theatre, in the Via della Pace.

Palaces and Private Collections.

Palazzo Belviso, opposite the Annunziata de' Teatini, contains a museum of natural history, particularly rich in specimens of ornithology and conchology.

Palazzo Brunaccini, near the Piazza Gennaro, in the Corso, contains a collection of pictures of the Messinese and other schools.

Palazzo Grano, in the Strada della Pace, is a good specimen of Sicilian Renaissance, dating from 1500. Besides a gallery of paintings, it has a fine collection of conchology.

The *Gabinetto Benoit*, near the Annunziata de' Teatini, contains a collection of Sicilian birds, and of specimens of conchology.

Gabinetto Cacopardi, near S. Nicolò, in the Corso. Here the tourist may see a large collection of coins, Greek, Roman, and mediæval, some Greco-Sicilian vases, and specimens of conchology.

Gabinetto Campanella, on the slope of Sta. Maria della Porta. This cabinet comprises a large collection of native minerals, especially sulphates of strontian, the volcanic products of Etna and the Lipari Islands, the metals, agates, jaspers, and marbles of Sicily, the lavas, &c., of Vesuvius, and native shells, existing and fossil.

Gabinetto Smeriglio, in the Via Garibaldi. Here is a gallery of pictures of the Messinese school; besides a collection of conchology, and of Sicilian marbles.

Palazzo Stagno, in the Via di S. Agostino. In the possession of the noble family of this name is a beautiful Madonna and Child, claiming, on the strength of documents in the possession of the family, to be from the pencil of *Raffaelle*, though rather in the style of Leonardo da Vinci.

The Port.

The port of Messina is very spacious, and one of the most secure, commodious, and picturesque that can be imagined. It is formed by the Braccio di S. Raniero, originally called S. Giacinto, the low, curved peninsula which sweeps round from the S. of the city northwards, so as to form a circular land-locked harbour about a mile in diameter. From the resemblance it bears to a sickle the peninsula gave the town its ancient name of Zancle, which bore that meaning in the language of the Siculi. The port seems to owe its formation to an earthquake opening a chasm, which the sea immediately filled, for it is of immense depth, 70 fathoms at the entrance, so that vessels lie alongside the quay, moored to the shore, as in a dock. The entrance to the port between

S. Salvatore and the quay is but 400 yds. wide. In the olden time it was closed at night by a thick iron chain, which was sold for corn in 1392. The peninsula is formed of a hard calcareous concrete. It was formerly adorned with lines of splendid buildings extending for the length of a mile or more, among which the convents of the Benedictine and Basilian monks were most conspicuous and imposing. Now all these are removed, and the surface is a grassy plain, covered with aromatic and medicinal plants. On the peninsula, besides the citadel and the fort of S. Salvador, which have been already described, stand the Lazzaretto, the Arsenal, the Lighthouse, and the Protestant burial-ground.

The *Lazzaretto* stands about the middle of the sickle, facing the town, and not on the peninsula itself, but on an insulated shoal within the port. It dates from 1695. By it stands the *Arsenal*, with the coal-dépôt, a long rope-walk, and the rifle-practice ground. Behind it also are extensive salt-works, the resort of numerous aquatic birds, the salt being produced by the evaporation of the sea-water in large shallow pits. It is said to emit an odour like violets, so as to perfume the shore, a fact noticed by the ancients. At the back of these Saline, and on the outer shore of the peninsula, at the centre of the arc formed by it, stands the

Lanterna, or Lighthouse, erected in 1555, from the designs of *Fra Giovanni Angelo Montorsoli*, and constructed of massive blocks of Sicilian marble. Around it is a square fort, mounting several guns. There is a covered way connecting this fort with the citadel. The tower commands a grand panoramic view of Messina and the Straits. On this part of the sickle is the *Protestant Burial-ground*, conspicuous with its numerous tombstones.

Environs of Messina.

The environs of Messina are highly beautiful and picturesque, and are said to resemble those of Barcelona. There are many delightful drives and walks along the shore and over the hills which rise behind the city. The "Dromo," or the level space to the S. of Messina, where the chariot and foot races were held in ancient times, and which is now covered with villas, orchards, and gardens, is a favourite drive. But the most frequented promenade is along the shore to the N. towards the Faro, as far as the circular domed church of La Grotta,—the daily drive of the wealth and fashion of Messina. It is described in the following account of the Excursion to the Faro.

Excursion to the Faro.

No one who visits Messina should fail to make an excursion to the Faro, on the extreme point of Cape Pelorus, towards Calabria. The distance is only 8 miles, and as the road is level and good, the trip may be accomplished in 3 or 4 hours. A carriage may be hired for the excursion for 2 piastres.

You leave Messina by the Porta Reale Bassa, and passing the church of Porto Salvo, and that of S. Francesco di Paola, on the further side of the Fiumara di Saddeo, proceed along the beach at the foot of hills cultivated with the olive and cactus. You soon reach the suburb of the Ringo, with fishermen's huts along the shore, and the little church of *Gesù e Maria*, which contains a Madonna by *Simone Comandè*. About a mile from the gates is the convent of Basilian monks called

S. Salvadore de' Greci, a large edifice, of Italian architecture, with a fine portico. Charles III., when he visited his new dominions in Sicily, in 1735, was so charmed with the view it commanded of the Straits and the Calabrian coast, barely 4 miles distant, that he took up his residence in this convent, a fact recorded on a tablet outside the window of his bedchamber. The convent owes its origin to a vow made by Count Roger,

who, on his first landing in Sicily, perceived the bodies of 12 Christians suspended from a gallows on the point of the Sickle of Messina; whereon he vowed, in case of victory over the Saracens, to erect a temple on the spot, as a record at once of their martyrdom and his own piety. After his conquest the Count raised a church on the site, in 1082, which he dedicated to the "Saviour of the Wretched," and four years later he added a convent, which he granted to the monks of St. Basil, with broad lands and many villages in fee. In 1546 Charles V. demolished the convent to enlarge the fort at the point of the Sickle, which now takes its name from the original building, and he founded a new convent for the monks on the shores of the Straits. The church is spacious, but has no objects of interest beyond a Transfiguration by *Deodato Guinaccia*, and some paintings by *Tuccari*. The library is said to contain some valuable Greek and Latin MSS.

Crossing the Fiumara dell' Annunziata, you continue along the shore, which in this part bears the attractive appellation of *Paradiso*. And in truth it is not wanting in beauty. On the one hand, you have groves of olives and oranges, or long vine-terraces overhanging the road, backed by cactus-clad hills; on the other, the blue Straits, studded with snowy sails, bounded by the wild coast of Calabria, with the Rock of Scylla opening in the distance; and a foreground of *speronari* drawn up on the beach, with bare-legged, red-capped fishermen mending their nets, or slumbering in the shade. But the title of Paradiso was bestowed on this shore not for its scenic charms, but from the circumstance that the Governor of Messina, who retired with his family to a palace here during the plague of 1743, entirely escaped the contagion.

Traversing the village of *La Pace*, and crossing the Fiumara di Curcuraci, you reach *La Grotta*, a circular and domed church of Italian Doric, erected in 1622 on the site of an early chapel, which is supposed to have risen on the ruins of an ancient temple of Diana. It contains a picture of the Nativity, by *Domenico Maróli*. The church occupies a prominent part of the shore, about 3 m. from Messina. Driving through its arcade, you proceed along the beach, passing the remains of batteries erected by the English during their occupation of Sicily, and just beyond the Fiumara Guardia see a similar record in the abandoned fort of S. Martino, above the road. The view from this part of the coast, looking back, with the dome of La Grotta on the point in the foreground, Messina and its shipping under the hills in the distance, and its lighthouse standing far out in the waves, is highly picturesque. The hamlet of *Santa Agata* is next reached, and presently *Ganzirri*, more than 5 m. from Messina. This is a mere fishing-village, at the head of the first and largest of the *Pantani*, or lakes, which here lie between the sandy beach and the heights inland. These lakes are of salt-water, connected with each other, and with the sea, by small canals. They are said to be very deep, and they abound in fish, especially eels and cockles, which are the best in Sicily. The latter, which enjoyed a reputation in ancient times, under the name of Pelorides, "are reared with great attention, being placed, when young, in rows along the mud, where the water is 1½ or 2 feet deep; there they burrow, and are left to fatten, until of a proper size, when they are raked up, and others put in their place."—*Smyth*. There are two of these lakes, one very long, the other round, and they are designated from their conformation. The first is more than a mile in length, but hardly a furlong across. Vineyards, orchards, and olive-groves take the place of the dense woods which overhung it in ancient times. In winter and spring these lakes are frequented by wild fowl of many descriptions, which afford much sport to the citizens of Messina. There was, of old, a third lake, in the midst of which stood a temple, supposed to be that of Neptune, mentioned by Hesiod and Diodorus; but no traces of it are now visible. It probably lay between the

other two lakes, for on cutting the canal which unites them, at about 100 yards from the long lake, remains of an ancient temple were brought to light, which may have been that of Neptune, fabled to have been built by Orion, and the site of which had been forgotten for ages, though the granite columns had been carried to Messina for the construction of the nave of the cathedral.

At the distance of nearly 7 m. from Messina the road crosses the canal which joins the "Long" to the "Round Lake," and skirts the shores of the latter to Faro.

Faro is a small village, the residence of fishermen and pilots, on the southern side, and almost at the extremity, of the long low headland which bears its name. At the easternmost point of the cape stands the *Torre di Faro*, a round tower, which serves both for a lighthouse and a fort, the latter now dismantled; but numerous martello towers along the beach, and forts on the heights commanding it, attest the care with which this corner of the island was fortified by the English at the commencement of this century, when they made Messina the key of Sicily. The tower has only some $2\frac{1}{2}$ centuries of antiquity, but it probably occupies the site of the ancient Pharos, or Lighthouse, from which it derives its name. The word is also commonly applied to the Straits themselves, and the Two Sicilies are distinguished as "Sicily on this side the Faro," *i.e.* the kingdom of Naples, and "Sicily beyond the Faro," or the island. The headland on which the tower stands is the celebrated Cape *Pelorus*, one of the three promontories which gave the island its ancient name of Trinacria. Some Roman writers derive its name from the pilot of Hannibal, who was put to death by that general, on a suspicion of treachery, when he thought himself land-locked, and could perceive no means of escape; though, on discovering the passage, he sought to atone for his rashness by erecting a monument to Pelorus on the promontory. The cape, however, was known to the Greeks by that name centuries before the time of Hannibal. It is a low, sandy point stretching due eastward towards Scilla, and evidently thrown up by the currents, though ancient tradition, as recorded by Hesiod and Diodorus, regarded it as the work of the giant Orion, constructed for the erection of the temple of Neptune. About 2 miles from its extremity begins a low ridge of sandy heights, which soon rise into hills of no great elevation, but steep and strongly marked; and these continue to rise till they culminate in Monte Dinnamare and Monte Scudéri, the highest of the long, lofty, and serrated range which overhangs Messina, and extends far beyond it to the S., sinking in a steep slope to the sea. It is a beautiful view, this, of the city, as seen from the Faro,—almost the same as that obtained from the deck of a steamer entering the Straits from the North, when, on turning the point of the Faro, Messina first comes into view. The Straits are here 3580 yards, or barely more than 2 m. wide, so narrow, indeed, that at night you can hear the dogs on the opposite shore, and on a still morning the cock's crow in Italy will be answered by the cocks in Sicily. Count Roger and his Normans here crossed into Sicily in small boats, swimming their horses by their side, following the example of Timoleon's Corinthians. From the village of Ganzirri to Punta del Pezzo, the most prominent point on the Calabrian shore, the distance is 3971 yards. From the Faro Point to the rock of Scylla is 6047, or less than $3\frac{1}{2}$ m. That celebrated rock is distinctly seen to the E., projecting into the sea in a square mass, with its fort in ruins on its brow, and the waves breaking in eternal foam on its base. Above it the mountains of Calabria rise in red, arid steeps to a great height, but more to the S. slope back behind San Giovanni and Reggio, though they are broken by deep ravines, and their crests are very rugged, and in winter all capped with snow. You see the Calabrian coast stretching far away northwards from Scilla in a lofty but level wall, studded with towns—Bagnara, Seminara, Palmi, Gioja, Nicotera—till it terminates in the long, low headland of Vaticano, which shuts

in the Gulf of Gioja. The next object that catches the eye as it scans the horizon is the isolated cone of Stromboli, in the N.N.W., recognized by its eternal crest of smoke. Next lies Panaria more to the W., with Lipari and Vulcano massed into one, and appearing from this spot like a distant headland of the Sicilian coast. The ancients were of opinion that Sicily was originally united to Italy, and separated by some convulsion of nature :—

'Hæc loca vi quondam et vastâ convulsa ruinâ
(Tantum ævi longinqua valet mutare vetustas)
Dissiluisse ferunt, cum protenus utraque tellus
Una foret; venit medio vi pontus, et undis
Hesperium Siculo latus abscidit, arvaque et urbes
Litore diductas angusto interluit æstu.
Dextrum Scylla latus, lævum implacata Charybdis
Obsidet." VIRG. *Æn.* iii. 414.

The name of Rhegium, now Reggio (from ῥήγνυμι or ῥηγνύω, to rend or burst asunder), is also significant of this belief. But this view is not held by modern writers. The geological formation of the two shores is in many respects similar, but the general aspect is very different. "On examining with attention the opposite coasts of Sicily and Calabria, I could not discover the slightest indication that they had once been united. Had the Straits been formed of rocks corresponding in shape and strata, we might have had some plausible reasons to infer that a separation had taken place by some convulsion of nature, but, on the contrary, the appearance of the two coasts is totally different. One fact, indeed, is certain. Instead of an increase in the width of the Straits, the land on the point of the promontory, within the memory of man, has gained on the sea, by the constant accumulation of sand in so narrow a channel."—*Sir R. C. Hoare.*

Charybdis.—The precise site of this celebrated whirlpool, which possessed such terrors for the mariners of old, has been much disputed. Certain it is that nothing at all answering the descriptions of the ancient poets now exists in these seas. But there are in various parts of the Straits eddies which, under certain circumstances, are so violent as not to be unattended with peril to the boats which approach them. "The currents in the Faro," says *Admiral Smyth*, "are so numerous and so varied that I found it very difficult to ascertain anything with precision, as one series of observations seldom agreed with another; but I have generally found the statements of the most experienced pilots approximate very near to each other. In settled seasons there is a central stream running N. and S. at the rate of from 2 to 5 m. an hour, and which, though properly speaking only a current, is governed by the moon. On each shore there is a counter, or returning set, at uncertain distances from the beach, often forming eddies to the central current; but in very fresh breezes the lateral tides are scarcely perceptible, while the main one increases so as to send at intervals slight whirlpools to each shore. There is in general an uncertain rise and fall of a few inches, but before the vernal equinox they rise to 18 or 20 inches. When the main current runs to the northward, it is called the flood, and the contrary the ebb. The tide runs 6 hours each way, and there is usually an interval of from 15 to 60 minutes between the changes." These eddies, or whirlpools, are vulgarly called "*garofali*," or "*caloferi*." The principal ones are on the coast of Sicily, one between the Punta del Faro and the Punta Sottile, to the E. of the village of Faro, and it is strongest at ebb tide; another between the Punta Sottile and Punta Palazzo, and just opposite the said village. This is very strong, especially with the flood tide, and, from its position opposite Scylla, is probably the Charybdis of the ancients. Other smaller eddies will be found along this coast, off Sant' Agata, La Grotta, and S. Salvatore de' Greci. Outside the harbour of Messina, at the point of the Fanale Piccolo, is a very strong *garofalo*, which is generally taken for the Charybdis of the ancients. "To the undecked boats of the Greeks it must have been formidable, for even in the present day small craft are some-

times endangered by it, and I have seen several men of war, and even a 74-gun ship, whirled round on its surface, but by using due caution there is generally very little danger or inconvenience to be apprehended. It appears to be an agitated water of from 70 to 90 fathoms in depth, circling in quick eddies. It is owing, probably, to the meeting of the harbour and lateral currents with the main one, the latter being forced over in this direction by the opposite point of Pezzo."—*Admiral Smyth.* Off this last point, on the Calabrian shore, there is also a very strong *garofalo*, caused by the meeting of the main current from the S. and the counter-current from the N., which is dangerous to boats when the wind is from the S.E. We should state that the French hydrographer, M. Daron-deau, who has recently surveyed the Straits by command of the Emperor, and published an elaborate map of them, is of opinion that the whirlpool opposite the village of Faro is the true Charybdis. It may be, however, that the ancients had but vague notions as to the exact position of Charybdis, and included in that name the whole extent of this eddying sea, this "mare vorticosum," as Pliny terms it. It was believed by the ancients that anything thrown into the whirlpool was cast up again on the shore at Taormina, some 30 m. distant. The vulgar belief of modern times is that Charybdis is a passage through the sea to the furnaces in the heart of Etna.

Fata Morgana.—In the Straits of Messina may occasionally be witnessed the singular optical phenomenon, which, being popularly believed to be the work of supernatural agencies, has received its name from the Queen of the Fairies. It more frequently occurs on the Calabrian than on the Sicilian coast, particularly in the bay of Reggio, and has therefore been described in the *Handbook for Southern Italy*, Rte. 155, to which we refer the traveller.

Pesce Spada.—In the Straits, during July and August, may be seen the singular and exciting pursuit of the sword-fish, a sport peculiar to these waters. This fish, the *Xiphias gladius*, the γαλεώτης of the ancients, varies from 6 to 14 feet in length, and in weight from 100 to 300 lbs.; the long bone, which gives it its name, projects like a broad two-edged sword, a yard or more from the upper jaw. The chase is conducted pretty much as in ancient times. A number of large barks take up their positions at regular distances along the shore, each with a very tall mast, at the head of which a man is stationed to look out for the fish. He descries it at a considerable distance, for it often shows its dorsal fin above water, and generally swims near the surface. When he gives the signal, a light attendant boat, called a *luntra*, starts in pursuit, and guided by the cries of the look-out man, soon comes up with the fish, when the harpooner in the bow deals his weapon with almost unerring aim. To the head of the instrument is attached a long line, by which the animal is gradually wearied out. Sometimes, however, he turns upon his pursuers, and even pierces the boat with his sword, to the imminent peril of the mariners. The flesh is somewhat like veal, and is much relished by the Sicilians, who esteem it above that of all the finny tribe of their seas.

Cola Pesce.—Among the wonders of Messina, especially as connected with these whirlpools, we must not forget to mention the celebrated man-fish of the Straits, vulgarly called, from his name of Nicholas, Cola Pesce. This strange being is said to have been born at Catania, somewhere about the year 1300, to have lived at Messina, to have taken from his infancy to the sea as his natural element, in which he spent the greater part of his time, being as much at home in the water as others on the land, diving into its deepest recesses, revelling on its wildest billows, sporting with the dolphin and tunny as with brethren; visiting in this manner all the neighbouring coasts of Sicily and Calabria, and travelling great distances with extraordinary rapidity. His fame at length reached the ears of King Fre-

derick II., who, on some festive occasion, when all Messina was looking on from the shore, east a eup of gold into the whirlpool off the harbour, to test his extraordinary powers. Cola plunged in, and after a while reappeared with the goblet, whieh he handed baek to the monareh. Again Frederick east it into the waves, and again Cola brought it to the surface. Not content with this severe test of his powers, the King a third time hurled the goblet into the whirlpool. Cola a third time followed it to the bottom, but, exhausted by his previous struggles with the eddying tide, he returned no more to the light of day; and Messina long mourned the royal eapriee whieh had deprived her of her amphibious eitizen.

An agreeable excursion may be made to Reggio, on the opposite coast, for whieh steamers run twiee a-day: see p. 468. The distanee from the Lighthouse of Messina to the eathedral of Reggio is 13,187 yards, or about 7½ m. The traveller may even make the tour of the towns on the Calabrian eoast, beginning with Reggio, and touching successively at S. Giovanni, Scilla, and Bagnara. The direet distanee to S. Giovanni from the mouth of the harbour is about 4½ m.; to Seilla, 9½ m.. A steamer, the 'Antelope,' makes the round twiee a-day. For all these plaees, see the *Handbook of Southern Italy*.

Excursion to the Telegraph and the Badiazza.

It is a delightful exeursion to the Telegraph on the Colle di S. Rizzo, one of the hills above Messina, where the high road to Milazzo and Patti crosses the range. It is about 6 m. from the eity, and as the road is very steep, the ascent will oeeupy about 3 hours in a earriage, though the descent may be aeeomplished in one. You leave the eity by the northern gate, and turn inland by the ehureh of Santa Maria di Gesù Inferiore. The road follows the rt. bank of the Fiumara di Santa Maria or della Badiazza, and a little way up it, on an eminenee surrounded by noble pine-trees and cypresses, stands the Capuchin eonvent, which, like all eonvents of this order, oecupies a site that appears to have been ehosen for its magnificent prospeet.

The *Convento Cappuccino* is more remarkable for the glories of nature than of art,—a fact noticed in the inscription on the eross on the esplanade. The building externally has no attraetions. It was founded in 1560. Within the portico is a ehapel, with an altarpieee of the "Vergine degli Agonizzanti," by *Padre Feliciano*, of Messina, ealled the "Raphael of the Capuehins." St. Francis is represented showing the stigmata in his hands to the Babe; a nice, well-eoloured picture. By the same hand is a Pietà, in an oratory at the side of the ehureh, of inferior merit, and much injured by damp. The church contains in the 1st chapel to the rt. a Transfiguration by another Capuehin, *Fra Umile*, the only pupil of Rodriguez. In the 3rd, on this side, is the Stigmatization of St. Franeis, by *Filippo Paladino*. Over the high altar is a Nativity, by *Michelangelo Caravaggio*, esteemed a *chef-d'œuvre*, and in truth a good work of the master, partieularly to be admired for the natural mode of treatment. In the little ehoir to the rt. is an early pieture of the Virgin and Child, St. Peter, and St. John. In the sacristy are some good triptyehs of the *Flemish school*. The refectory eontains a large painting of the Last Supper, by *Fra Umile*.

Above this the road ascends between vineyards and orchards, olive and orange groves, whieh earpet the valley, or eover the lower slopes of the hills which rise on either hand, elothed with eactus, arbutus, or myrtle to their summits. At 2 m. from the gates, a path to the rt. leads up the bed of the Fiumara to the Badiazza, or ruined eonvent of Santa Maria della Seala, or della Valle. Keeping the high road, after some miles, you obtain, through breaks in the hills as you ascend, partial views of the Straits, the Faro, the rock of Seylla, the Calabrian Apennines, and the green sickle and eastled erags of

Messina at your feet. The road winds round the slopes of the wild, conical, pine-crested hills, overhanging at a great height the ravine of the fiumara, at whose head, and at the very base of the steep, is the square, roofless abbey of La Scala. At the top of the pass stand the telegraph and a Norman watch-tower in ruins. The view from this spot is enchanting. It has been described at p. 281.

A ladder-road, practicable only on foot or on horseback, leads from this spot down to the ruined abbey in the ravine. Before the construction of the carriage-road this was the old route from Messina to Milazzo and the northern coast. The tourist may vary his excursion by descending to the ruin, and returning on foot to Messina; or, on his way out, he may take the Fiumara della Badiazza, where it branches from the high-road, and meet his carriage again at the top of the pass. In that case he follows the rocky bed of the stream, taking the rt. hand at three successive forks, and in little more than a mile reaches the ruin.

Santa Maria della Valle, alias *Santa Maria della Scala*, and more vulgarly *La Badiazza*, stands at the head of the ravine, where it is narrowed by lofty, steep, and stony banks. The abbey dates from Norman times; it was richly endowed by William the Good, and by the Empress Constantia, but after the plague which ravaged Messina in 1347 the nuns removed to the city, and occupied the new church of La Scala, recently erected by Frederick II. of Aragon. For two centuries they kept up the old abbey for the *villeggiatura*, but this being at length forbidden by the Council of Trent, the original building was abandoned and allowed to fall into utter decay.

The exterior shows tall lancet windows, with smaller lancets in the clerestory, decorated with banded voussoirs of black and white stone. Each of the 3 apses shows a pointed window, and is surmounted by a battlemented parapet. The W. door is of the 12th cent.; it has two broad flat orders, each showing the double chevron in relief and in intaglio, surrounded by a label of acanthus-leaves. The architrave of white marble seems a portion of a cornice of late Roman times. The whole is surmounted by a triangular pediment, and a circular window. The N. door is of later date, having an equilateral pointed arch, with two orders of boutel mouldings, and a prominent label, corbelled on a single acanthus-leaf. The pilaster to the inner order is decorated with beautiful acanthus and vine foliage, and the shaft to the outer order shows the Greek honeysuckle and acanthus on its capital. The S. door resembles the N., but is simpler in its details. Internally the church has 3 aisles, the central one being much the largest, divided by rows of pointed arches resting on massive four-clustered columns, with singular capitals, some with bossed foliage, in the Norman style, others with a double tier of acanthus-leaves, and others unlike any to be seen elsewhere in Sicily. There are traces of a dome or lantern in the centre of the church, supported by large arches resting on octagonal piers, with curious pendentives of small arches, round and pointed, in tiers at the angles. The capitals are much smaller than the piers themselves. The windows, though pointed outside, are rounded within. This Norman abbey, with its singular features, is a most interesting study to the architect, while its lonely ruins have no less a charm for the lover of the picturesque.

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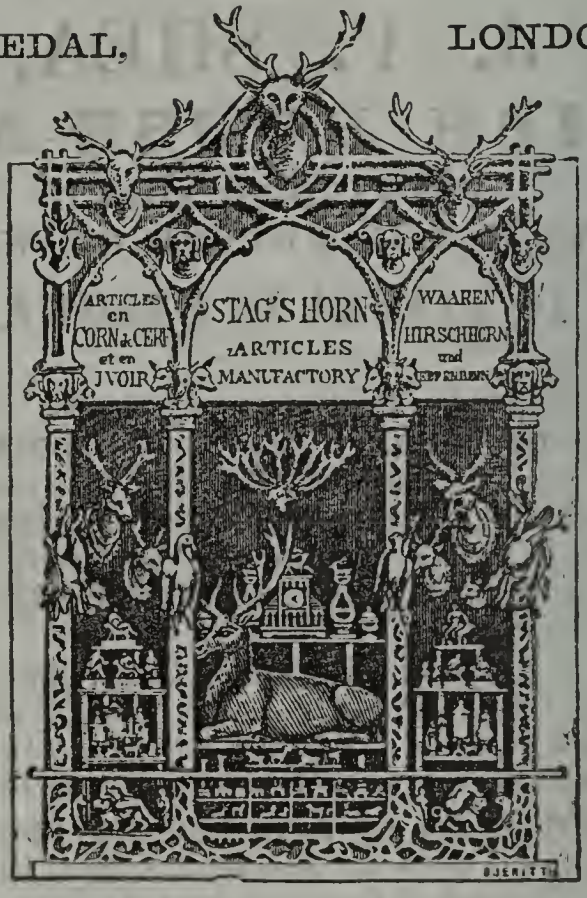

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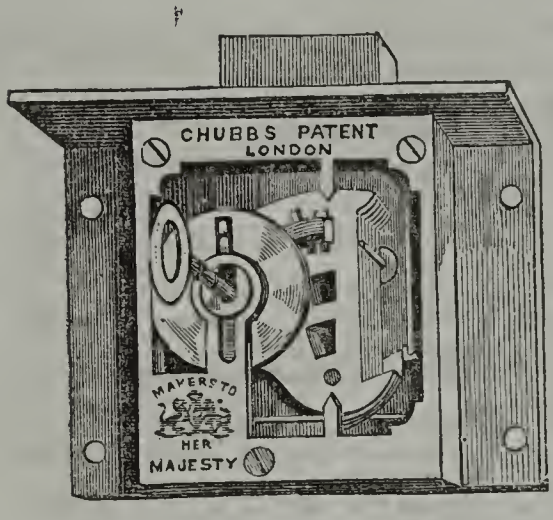

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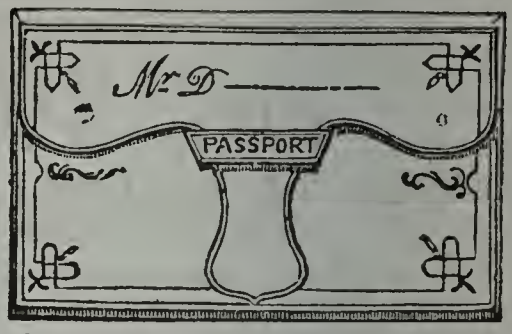

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20	7 years.	29 7 0	66 0 0
	14 years.	36 2 0	73 10 0
	21 years.	44 8 0	82 0 0
40	7 years.	49 13 6	84 10 0
	14 years.	61 2 0	95 10 0
	21 years.	75 2 6	108 0 0
60	7 years.	95 4 6	127 10 0
	14 years.	117 2 6	144 10 0
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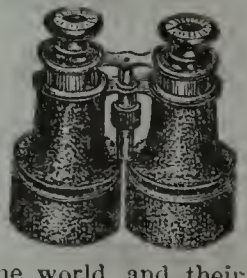

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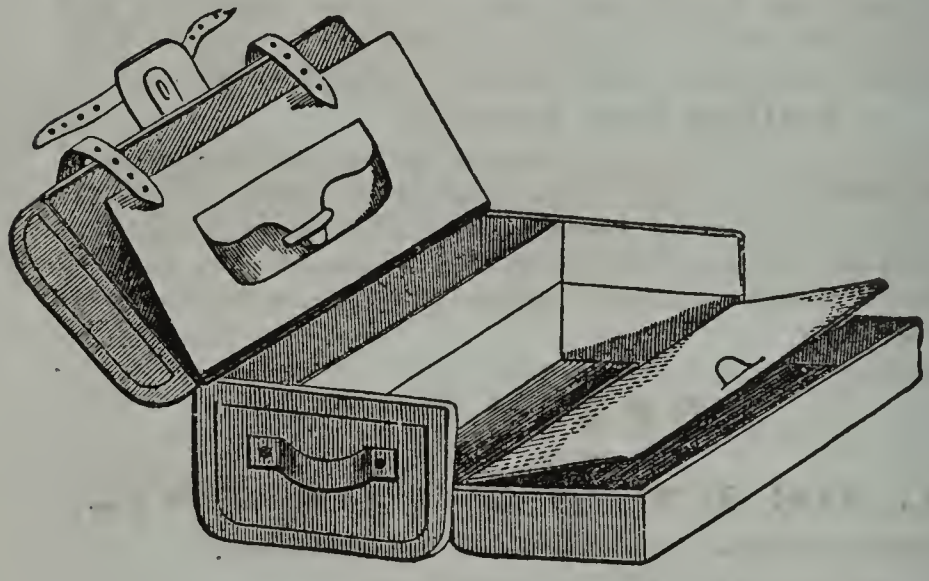

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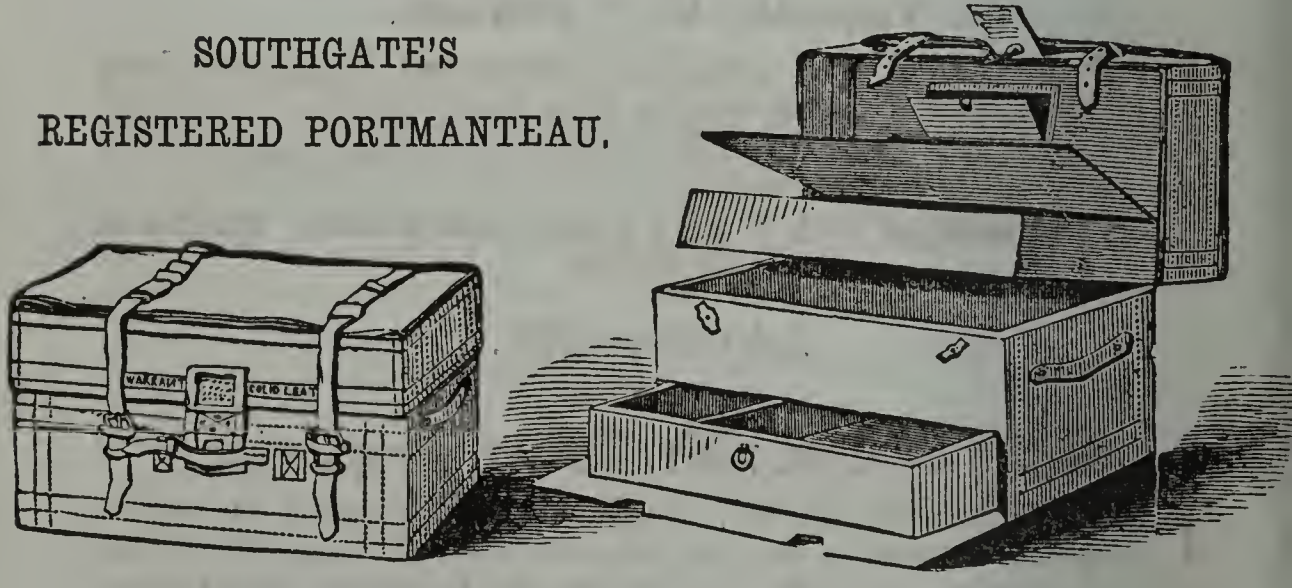

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